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LITERATURE.

The History of the Norman Conquest of England. By Edward A. Freeman, M.A., &c. Vol. V. (Oxford: Clarendon Press, 1876.)

MR. FREEMAN'S fourth volume brought the tale of the Norman Conquest to its natural end with the death of the Conqueror; the fifth and last traces its influence on "our laws and constitution, our social and religious history, our language and our architecture." To do this effectually, it was necessary to give some account of William's successors; and, accordingly, the history is carried on as far as the time of Edward I., when "the Angevin King, the Norman baronage, the English commons, had forgotten that they sprang from three stocks which had once been such deadly enemies," and every outward sign of foreign conquest had finally disappeared. This history, forming the narrative portion of the volume, as distinguished from the chapters in which the political and other effects of the Conquest are severally discussed, easily divides itself into two periods, including respectively the reigns of the Norman and the Angevin kings. As, however, the author confines himself throughout almost entirely to such matters as bear upon his immediate subject, and the relations between Normans and Englishmen, even the earlier and more fully treated period is not given in anything like the same detail as the reigns of Edward the Confessor, Harold, and William the Conqueror. Although, therefore, within its proper scope the volume is no less characteristically exhaustive than its predecessors, it is satisfactory to learn that the author himself regards it as "in some sort provisional." The fulfilment of his expressed intention of treating more at length the reign of William Rufus will be looked forward to with the keenest interest, and with the hope that he will be enabled to continue his invaluable labours at least to the end of the Norman period.

Before entering upon his masterly sketch of the character and reign of Rufus, Mr. Freeman fitly devotes a chapter to the great Survey, the immense importance of which to the historian he was the first to adequately recognise. Among the endless purposes which Domesday serves as the record of the most direct and immediate result of the Conquest, the settlement of the Normans in England, not the least valuable is that it incidentally enables us better to understand those results which were more complex and remote. The spirit of legal fiction, which

makes itself so conspicuously prominent on every page of it, primarily illustrates the system of outward formal legality with which the actual Conquest was carried out; but, beyond this, it goes far to account for that continuity of English history in general which is the great lesson Mr. Freeman has set himself to teach. How far the Conqueror, with all his political sagacity, really looked beyond his own interests in assuming himself to be the legal successor of Edward the Confessor, it is impossible to say, but it is certain that

"the course of our history at home and abroad, for the last eight hundred years, has been the direct result of the fact that our Crown was claimed and won by a foreign prince, who gave himself out as the lawful heir of England, but who had to cut his way to the English throne by the help of the swords of strangers."

In so far as this claim brought the Conquest about, it was the source of the darkest temporary evil; but its subsequent effect on the destinies of the nation was distinctly beneficial. If under cover of it, and the confirmation it received by his election by the Witan and consecration by Ealdred, the Conqueror was enabled with some show of outward legality to treat all who opposed him as rebels, and all the soil of England as forfeited to the Crown; on the other hand, it was because he professed to be king, not by conquest, but by regular succession and election, that it became his object to preserve intact, as far as circumstances would allow, the old English laws and institutions upon which his supposed rights were grounded. Fortunately, too, the fiction served him equally well in his relations with his own followers. He still had to reward them; but it made a real difference, as between grantor and grantee, that the lands transferred from English to Norman holders were formally regarded, not as the spoils of a joint conquest, a share of which might be claimed by right, but as the strictly personal property of the king, to be bestowed at will upon those who had earned his gratitude by aiding him in its recovery. And this leads to the great question, how far William can be said to have introduced into England the so-called Feudal System. Mr. Freeman's arguments on this point, which are expressed with singular clearness and force, tend to show that with regard to feudalism, as in so many other respects, the effect of the Conquest was mainly to further and strengthen pre-existing tendencies, and not to introduce a new element into the national polity. But, although the system of tenure by grant from a lord was no innovation, the impulse it received at the Conquest was enormous. What before was partial and incidental assumed a totally different character when all lands whatever in lay possession were taken into the king's hands and partitioned out in new grants either to the former owners or to Norman strangers. After this "there was no longer such a thing as an *ædel*; all was bookland, bookland, too, held only by the actual gift of the reigning king or by his confirmation of some earlier gift." Viewing feudalism, however, in its political aspect, William's legislation was as distinctly anti-feudal as it well could be. The single act, by which

at the famous *Mycel Gemot* on Salisbury Plain he required, as common overlord, not only the tenants-in-chief, but every freeman through the descending scale of under-tenancy to plight him personal fealty, cut at the very root of the feudal principle that the allegiance of the under-tenant was due, not directly to the head of the State, but only to his immediate lord. Wherever, as in France, this pernicious doctrine obtained, its fruit was seen in a weak central Government and more or less chronic anarchy. By checking it, by refusing "to sink from the national king of the whole nation into the personal lord of a few men in the nation," William opposed feudalism in one direction as much as he had promoted it in another. Even as a form of land-tenure, however, as Mr. Freeman points out, feudalism under the Conqueror lacked what was afterwards its most distinctive feature. Neither in Domesday nor elsewhere is there a trace in his reign of land being held directly on condition of military service. The fact, therefore, that, only thirteen years after his death, in the charter of Henry I., the existence of military tenures, with their concomitant obligations of wardship, marriage, and relief, is taken for granted suggests the obvious inference that they came into existence in the time of William II. Mr. Freeman, indeed, following Mr. Stubbs, goes farther than this, and sees in the organised system of oppression, into which feudalism had developed, evidence of the logical deductions and unscrupulous craft of a single mind, that of the notorious Flam-bard. Thus the conclusion to which he leads us on the whole question is that, so far from William the Conqueror being the introducer of the feudal system, "it would be more accurate to say that all that we are really concerned with—that is, not an imaginary Feudal System, but a system of feudal land-tenures—was not introduced into England at all, but was devised on English ground by the malignant genius of the Minister of Rufus." On this question we shall doubtless hear more when Mr. Freeman returns to the reign of William II.

Another theory, that the Conquest resulted in a deliberate substitution of Norman in place of English laws, is shown to be equally unfounded:—

"The way in which the law, or rather custom, of Normandy really affected the law of England was of quite another kind. Few or no new institutions were substituted for old ones, but several new institutions were brought in alongside of old ones. . . . Our institutions, in short, are in no sense of Norman origin, but they bear about them the trace of deep and abiding Norman influence. The laws of England were never abolished to make room for any laws of Normandy; but the laws of England were largely modified, both in form and spirit, by their administration at the hands of men all whose ideas were naturally Norman. . . . During the reigns of the two Williams and of Henry the First, the old laws went on, whatever might grow up by the side of them. The law was still the law of King Eadward, with the amendments of King William."

Nor did the anarchy of Stephen's reign really break the continuity. For, although the great Angevin lawgiver, for whose work it cleared the way, was an innovator, he was no more a destroyer than the Conqueror

himself, or than his own grandfather, Henry I., with whom, by the way, Mr. Freeman most instructively compares and contrasts him. His claim to be called the founder of modern English law is perfectly just; but it rests, not so much upon the new and apparently foreign elements which his legislation introduced, as upon the fact that he gathered up and systematised the old laws and customs, reconciling them where they were discordant, and adapting them to the changed circumstances of a time when, by the silent drawing together of Normans and English, it was possible to legislate for a united people.

As with the laws of England, so too with the *Witanagemót*, its National Assembly. After the Conquest, seemingly as a matter of course, the meetings of the Witan still went on without a break. When three times a year the king wore his crown and gathered round him his *Magnum Concilium*, it was but a *Mycel Gemót*, under a new name, but attended by the same class of members and with the same deliberative functions. But here again, although there was continuity, there was silent and gradual innovation. Thus even so early as the *Salisbury Gemót* Mr. Freeman sees the germ of the two modern Houses of Parliament in the distinction between those who were summoned personally and those who were summoned in a body. In the Great Charter of John these two classes, the Witan and the Landsittingmen, reappear, with the same distinction, as the Prelates, Earls, and greater Barons, and the King's tenants-in-chief; and there can be little doubt that, as the Lords are the direct successors of the former, the latter, as personal attendance gave place to representation, are to be recognised in the Knights of the Shire. But the greatest change effected by the Conquest in the constitution of the Assembly, one which carried with it, too, most important changes in its spirit and working, was the change in the nationality of its members. Least of all, however, was this the result of any law excluding Englishmen; for it naturally and silently followed the gradual transfer of the greatest estates and offices to Normans.

"At the beginning of William's reign the inner circle of the Assembly, those whose attendance was habitual, the Witan, as distinguished from the Landsittingmen, were a body of Englishmen, among whom a few places here and there were filled by strangers. By the end of William's reign, without any formal enactment, without any sudden change, they had become a body of strangers among whom a few Englishmen kept their places here and there. . . . But here again time did its work. Without any formal enactment, without any change of established custom, the Assembly of foreigners changed back again into an Assembly of Englishmen. As the distinction of Norman and Englishman was forgotten, places of honour and authority were again opened to men of Old-English birth, and the descendants of Norman conquerors and settlers gradually became as truly English as the men of Old-English birth themselves."

Although Mr. Freeman characterises the Angevin period as especially the period when this fusion was effected, the process, as he shows, had begun long before. In one of the invaluable appendices, in which, as in the previous volumes, special subjects are exhaustively worked out, the notion, so

eloquently elaborated by Thierry, that for generations after the Conquest there existed a strongly-marked antagonistic distinction between Normans and Englishmen is conclusively disproved. In spite of arguments drawn from rhetorical passages of Henry of Huntingdon and others, the truth seems to have been that, when once the bitterness of the immediate conquest was past, "whatever distinction was drawn soon became a distinction of rank and not of race." And between the highest class of Normans and the lowest class of Englishmen—that class of *villeins*, namely, in which *ceorl* and *theow* were confounded—there were important classes in which almost from the first the two races must have been largely intermingled. In these classes, among the small landholders and traders, the fusion was doubtless proportionately rapid, as common class-interests were sure to develop themselves; and in the towns especially, according to the unimpeachable evidence of Orderic, Normans and English were already in the time of the Conqueror living peaceably together, and, what is still more important, had begun to intermarry. In the next generation the ameliorating effects of time were at once more powerful and more extended, with the natural result that "the Norman settled on English ground, holding his estate by English law, not uncommonly the son of an English mother, soon came to look on himself and to be looked on by others as English rather than as Norman." Thus the work had really advanced far towards completion before the end of the Norman period; and the policy of Henry I. especially (not so much, however, by any special favour shown to his English subjects, or by any such direct action as is attributed to him in a remarkable passage by Walter Map, as by the despotism which reduced Normans and Englishmen of whatever rank to a common level of subjection to the royal authority) is credited by Mr. Freeman with having done more than anything else to blend the two races together. How the personal character and position of each of Henry's successors, and every event of their reigns, tended silently and surely to carry on the work till the Great Charter of John and the Parliament of Edward I. gave the noblest evidence of its absolute completion is admirably traced out by Mr. Freeman in the latter part of the volume. His enthusiasm over the perfected union and the advent of a king, in the person of Edward I., who in feeling as in name was wholly English, is, however, not unalloyed. As the one exception to the ultimately beneficial results of the Conquest in every other respect, politically and socially, its effect upon the English language he considers to have been "purely evil." His lament over "the abiding corruption" of the English tongue by the strong infusion of Romance will probably appear to many to be too strongly worded; but the whole chapter on language and literature is pregnant with interest and deserves the most careful study. We have no space, however, to do more than direct attention to it, as well as to the equally interesting chapter treating of the effects of the Conquest on architecture, a subject on which Mr. Freeman speaks with the authority of long ex-

perience and unrivalled critical knowledge. To do, indeed, anything like justice to a volume of this kind, each main division of which involves within it a multitude of subordinate subjects, is well-nigh impossible within the limits of a single review. Like the volumes before it, it contains a mass of information that is really prodigious; while it exhibits the author's learning and vigour, his scrupulous accuracy and fearless independence, if possible, even more conspicuously. From every point of view, in short, it forms a fitting conclusion to a work which, if it has not entirely superseded the brilliant compositions of Thierry and Palgrave, is more indispensable to the student than either as the standard history of the all-important period of which it treats.

GEO. F. WARNER.

BARNABEE'S JOURNAL.

Barnabae Itinerarium; or, Barnabee's Journal. By Richard Brathwait, A.M. With a Life of the Author, a Bibliographical Introduction, and a Catalogue of his Works, by Joseph Haslewood. A New Edition, by W. Carew Hazlitt. (London: Reeves & Turner, 1876.)

It requires an ample digestion and not too sensitive appetite to enjoy all the collected editions of old minor poets which are foisted upon us so abundantly nowadays. Not every learned and laborious editor knows how to select the object of his researches, and the little circle for whom he caters does not like to blame his taste for fear of checking his ardour. We have almost, however, reached the limit of endurance with regard to "complete works" of seventeenth-century versifiers. There is much, doubtless, to be wished in the form of handy and cheap editions; there are one or two notable lyrists still uncollected, such as Lodge and Stanley; but, speaking roughly, there are no longer any non-dramatic poets of that period at once of intrinsic value and inaccessible to the student. There is now the dread upon us of having to make room upon our shelves for the poetasters. Already the garrulity and rubbish of John Taylor, misnamed the Water Poet, has been magnificently collected and reprinted; and we are in daily expectation of a circular announcing a reprint of the entire works in prose and verse of poor old lamentable Churchyard. While thus we "buy at vast sums the trash of ancient days," we leave it for posterity to judge whether the antiquarian interest this generation shows in poetic matters is or is not a mere fashion, and guided by tradition more than taste. Among the poetasters of the Elizabethan age Richard Brathwait was not the least obscure; but he wrote one book, out of forty-seven, which has attained a distinct celebrity as a work of humour. Oddly enough this dreary Brathwait, as very a "poor sixpenny soul" as ever lived, inspired the late Mr. Joseph Haslewood with an absorbing enthusiasm. The result was the learned bibliographical monograph, in the midst of which runs a slender stream of text, which Mr. W. C. Hazlitt has once more reproduced in the volume before us. The book, however, is to be praised as highly as the "complete

editions" above spoken of are to be blamed, in that it inflicts but one, and that the best, work of its author upon us, with such a biography and study as suffice to satisfy all possible curiosity about the author. So, if at all, but only so, should these poetasters be reprinted.

Richard Brathwait was born, as it is believed, near Kendal, in 1588. He died at Catterick on May 4, 1673, being therefore in existence from the prime of Spenser's life until after the birth of Addison. He became a commoner of Oriel College, Oxford, in 1604, and, if we may believe his own words, about that time began the work that he was all his life polishing up, the *Barnabae Itinerarium*. Removing afterwards to Cambridge, he became a pupil of Lancelot Andrews, but distinguished himself more as an inveterate lover of dissolute company than as a student or a thinker. He married in 1617, became the captain of a foot-company of trained-bands, deputy-lieutenant of the county of Westmoreland, and a justice of the peace. The only other noticeable fact of his life was that he became the father of the gallant and unfortunate Sir Strafford Brathwait, who died fighting the Algerines. His works range from *The Golden Fleece*, published in 1611, to a sort of commentary on Chaucer, which appeared in 1665, and thus his literary life embraced more than half a century. His serious poems, elegies, odes, madrigals, and the like, are unredeemed dullness, the very flattest ditch-water imitations of such rare poets as Breton and Daniel; but he had a genuine vein of boisterous humour, and this gives some doubtful value to a few vivacious pieces. The *Barnabae Itinerarium*, however, is worthy of rather more definite praise than this, if only on the score of its novelty and oddity. It was printed in Latin and English, in a six-line rhymed stanza, the Latin on one side, the English on the other. As a feat of versification the English version is distinctly remarkable, being written throughout in double rhymes. The meaning is usually more obvious and expressed more naturally in the Latin, and one may therefore surmise that this is the original text. The poem is divided into four books, each describing a distinct journey, and each probably composed at a different part of the author's life. All are ribald, but the first and youngest is peculiarly profligate and reckless. Inasmuch as we may take the recital as being autobiographical, it gives us the undisguised portrait of the poet as a drunken ruffian. Praise of liquor is the great inspiring theme, and he worships Bacchus with the fervour of a devotee. "Jamais homme noble ne hayst le bon vin: c'est ung apophthegme monachal," says somebody in *Gargantua*, and Brathwait might have taken this axiom as his text.

"This way, that way, each way shrunk I,
Little eat I, deeply drunk I."

he says, and his *Itinerary* is distinctly unedifying. Unamusing it is not. On the threshold we meet with a famous morsel of burlesque:—

"In my progress travelling Northward,
Taking my farewell o' the Southward,
To Banbury came I, O prophane one,
Where I saw a Puritane one,
Hanging of his cat on Monday
For killing of a mouse on Sunday."

At Nottingham he finds highway riders still imitating the great deeds of Robin Hood and Little John; at Wakefield he is disappointed not to meet with the veritable Pinner, George-a-Green:—

"Veni Wakefeeld peramoenum,
Ubi quaerens Georgium Grenum,
Non inveni."

At Ingleton, some women threw half a brick at him, in quite the modern manner. At Hodsdon he is prevailed on to play cards with some coney-catchers, who fleece him of everything; he has them up before a justice, but he is only jeered at for his pains. At Wansforth Briggs he has an odd adventure, which he thus recounts in his terse fashion:—

"On a hay-cock sleeping soundly,
Th' river rose and took me roundly
Down the current; people cried;
Sleeping, down the stream I hid;
'Where away,' quoth they, 'from Greenland?'
'No! from Wansforth Briggs in England!'"

His constant complaints of the accommodation he meets with are pathetic:—

"Inns are nasty, dusty, fusty,
Both with smoke and rubbish musty."

These quotations do not give an unfair idea of the best humour of a poem that never drags or becomes dull, but which is generally indecorous and always doggerel. It does not belong to literature at all, but it deserves a place in every library that admits what is dedicated to whimsical humours.

EDMUND W. GOSSE.

Holidays in Tyrol. Kufstein, Klobenstein, Paneveggio. By Walter White. (London: Chapman & Hall, 1876.)

TWENTY years ago, as he reminds us in his preface, Mr. White published a little volume entitled *On Foot through Tyrol*. At that time the Eastern Alps beyond the few valleys traversed by the high roads to Italy were strange to the English public. Now, when Mr. White speaks of the region he describes as "comparatively unknown," the expression, though justifiable if the comparison is with the Oberland or Zermatt, strikes us at once as somewhat forced.

It is true that the programmes of our travelling agents do not as yet recognise the attractions of South Tyrol; but in other literature they have been adequately dwelt upon. After Gilbert and Churchill's charming volume, and Mr. Ball's exhaustive Guide, it is difficult for later writers to plead seriously the novelty of their subject. The names which head Mr. White's chapters are mostly familiar to the readers of Alpine books. It is not, however, as a discoverer of unknown valleys that he comes forward. He seldom, taking his map as guide, penetrates into the side glens, far from roads and pensions, in which the Dolomites often conceal their most characteristic scenery. Nor does he yield to the fashion of the day, and seek incident by climbing peaks and passes. He disbelieves in beauty near the mountain-tops—except one or two he has visited himself—and has invented, accordingly, for his banner, a new motto, "Pulchritude better than Attitude" (*sic*), before which, if the strangeness of the device has any influence, "Excelsior" must surely go down. He is still faithful to the traditions of the time when Alpine travellers tested their

muscles by carrying weight instead of by scaling crags: in place of increasing the list of "New Expeditions," he has earned gratitude from many by the invention of a new knapsack-frame.

It is only by a rare exception that in this volume we are taken off a mule-path. Such a determined adherence to beaten tracks involves, I think, a certain incompleteness in the traveller's survey. Sometimes he misses the most noteworthy scenes, as when he passes round the Rosengarten, leaving unvisited the glens of Vajolet and the Tschaminbach, or strolls heedlessly past the mouth of Val Travernanzes. In other cases he carries away an incomplete idea of the region visited. No one can thoroughly understand the Primiero country who has not gained at some spot the crest of the great rock-reef—it is only two-and-a-half hours' easy walk from a good inn—and thence told its towers and contrasted the desolation of the white table-land they enclose with the blue and purple glories of the world below. Mr. White refers to Mr. L. Stephen's walk up Val Pravitale with an expression of surprise that anyone should care to climb so far. If he will compare Mr. Stephen's vivid account of what he saw on that walk with his own experiences, he will, I think, admit that the toil was amply repaid.

Mr. White's habit of returning again and again to the same spot has gone far, however, to make up for some of the defects to which his want of enterprise exposes his book. He has at once an appreciative eye for the beauties of Nature, and a practised pen with which to describe them. We are, it is true, seldom arrested in his pages by a studied word-picture or a sketch which by a few touches leaves a vivid and distinct impression on our minds. But we feel throughout as if a pleasant and varied diorama of hills and forests was being unrolled behind the groups which fill the foreground. For it is rather as a *genre* than a landscape painter that he presents himself in this volume. He summons us to listen to "gossip over daily experiences." From an ordinary tourist such an invitation would be far from attractive. We know only too well the dull detail about dinners, inns, and insects, the perpetual flow of weather-foolish remarks, the repetition of a few conventional adjectives as to scenery which form the ingredients of most *table d'hôte* conversation. But our author is very far from being an ordinary tourist. He takes pleasure in travelling alone and finding his company among the people of the country, learning of their modes of thought as much as may be picked up in roadside encounters or round the inn fireside. He has thus gathered quite enough of South Tyrolean character and customs to make his book entertaining, and if, as each subject is touched on and dropped, he rather stimulates than satisfies curiosity, this was probably in his plan. Still, the slightness of treatment throughout the book seems carried to excess. One cannot help wishing that Mr. White had sometimes consulted other volumes than strangers' books. The omission by Miss Busk of the legends of central Tyrol left him an opportunity of which he might well

have taken advantage. Writing out of fuller knowledge, he would, I think, have given us a book of lasting value. As it is, we have to thank him for a collection of pleasant and lively sketches, which all who take an interest in the districts described may turn over with pleasure and profit.

Two or three important facts are very clearly indicated. First, we find that the Italians are slowly pushing back the German invaders into the Alps. At Brixen "Tyrolese become every year fewer as owners and more numerous as tenants." The dwindling of the German element is thus explained: "Your German-speaking Tyroler is slow and dull, likes to eat five times a day, and is easily outwitted by his active neighbour from the south, who eats moderately, but has an insatiable appetite for land, and knows how to captivate a German-speaking widow."

From the south, and to some extent together with the movement of races, liberal ideas are advancing. The peasantry are still, as a body, devoted to the Church and to Church-festivals, which they celebrate with all the good old rites of processions, petards, and beer-drinking. But the influence of the clergy is no longer unchallenged, even in remote valleys: at Innsbruck the Liberals are an influential minority; at Botzen they are in a position to be intolerant, and arches erected in an Archbishop's honour were lately pulled down, I believe, on the ground that permission for their erection had not been sought from the municipal authorities. Our favourable impressions of Botzen are considerably shaken, however, by the account of its "five Wine Factories," where red stuff is manufactured in thousands of gallons, and sold as wine.

Predazzo is an important village in Val Fassa, and Mr. White's description gives us a very fair notion of its inhabitants and their mode of life. In a country where a summer seldom passes without a village being destroyed by fire from heaven, it sets a good example by maintaining an efficient fire-brigade. Winter, when the men who have been earning money, some as labourers, some as *unternehmern* or gangers, come home, is the gay season. Then the theatre—a large barn—is open, with young men to personify the female characters.

"In February, 1875, a scriptural play—the history of Nebuchadnezzar—was acted in the Piazza. Snow lay on the ground, but the sun shone brightly, and in the clement temperature the people sat through the performance from noon till four o'clock on two successive days. Some of the incidents excited roars of laughter, particularly the representation of a little forest, in which the monarch was seen eating grass as an ox."

Primiero boasts a "Teatro Sociale," with boxes, pit, and gallery, and regular "subscribers;" but the performers are only life-sized puppets.

Kufstein, the first of the three places which figure on the title-page, is soon dismissed. Klobenstein, above Atzwang and under the Rittnerhorn, the panorama from which is given in the *Alpine Guide*, does not seem very attractive. It is cut off from the Dolomites by the deep trench of the Eisack, and the visitor's opportunities of imbibing fresh air are seriously interfered with by the tyranny of the German guests.

The solitary hospice of Paneveggio (5,160 feet), on the new road to Primiero, in the centre of a great forest belonging to the State, is Mr. White's favourite resort. Its situation is thus described:—

"Very striking is the scene that meets the eye every time you look forth from the stoop, or the balcony on the first floor.

"To begin with the tallest: leftwards rises the peak of the Cimon della Pala, with a consort of lesser height but greater breadth; both naked rock, reddish yellow, which looks lustrous at times in the sunshine. They peep over the topmost edge of the great forest through which we descended yesterday: a mighty slope of trees stretching down to the level of our resting-place and up the valley on the left, beyond the green shoulder of Giuribello, and down the valley on the right far as the eye can see. The height and breadth of that solemn expanse of wood invest the mountains that stand behind with a quality which they did not seem to possess when we could measure them with one glance from base to summit. We now imagine them higher than ever."

Of the paths and scenery of the neighbourhood, as well as of the inmates of the house, we have an excellent account. Mr. White tells us how he sang bass in the chapel choir, and how he dined with the "Wirth," and composed a song in many stanzas in honour of Paneveggio, which was duly sung at the hearth to the tune of "Yankee Doodle." The music was copied out for subsequent use in the church of Predazzo! The guest of the rustic inn was once disturbed by an Erzherzog and his Duchess, who had come to visit their neighbouring Alp, Giuribello; on another occasion, by the arrival of a band from Predazzo to celebrate the Emperor's birthday. It is amusing to hear that Garibaldi's hymn was sung up to the chapel door on this occasion. Such an incident is a singular proof of the liberality which has succeeded to the old harshnesses of Austrian rule.

I have said enough to show the kind of fare Mr. White offers his readers. *Holidays in Tyrol* makes no pretence to be a guide-book, but the practical information as to places which the author has himself visited is, so far as I can test it, uniformly accurate. Mr. White deserves special praise for the pains he has taken to go behind the too-often careless and arbitrary decisions of the compilers of the Austrian map, and to discover the names in use in the country.

Whether his respect for local usage is not a little exaggerated may perhaps be questioned. Native writers do not imitate the abbreviations common in the speech of the peasantry. They write Campidello, Castello della Pietra, San Pellegrino, not Campidel, Castel Pietra, Pellegrin: they would not, I think, turn the national hero into Garibald. Moreover, abbreviation may sometimes sacrifice meaning. "Boche" and "Venigia" standing alone are unintelligible. "Pian" or "Monte di Boche;" "Passo" or "Coston di Venigia," have a meaning for those who care to look for it. "Cozon" should be Coston (=French *coteau*), as in Costonzella; "Val-assa" (p. 154) is, as shown by the inscription quoted (p. 145), Vallazza, "the valley." The same inscription seems to prove that Valles, not Velles, has local sanction as well as that of the map. On p. 297 "Coston de di Venigia" and "Pala di San Martino," and on p. 255 "Passo di Cre-

nelli," are obvious misprints. I notice also several slips in the spelling of foreign words—e.g. "briefsammlung," "edelweis," "er-rärisch," and (p. 72) "strick" for strich. But as a whole the book has been carefully prepared and revised.

A route-map, useful as showing the position of the different valleys, accompanies the volume. Its value would have been greater if half the carriage-roads had not been left out.

DOUGLAS W. FRESHFIELD.

German Home-Life. Reprinted from "Fraser's Magazine." (London: Longmans & Co., 1876.)

HERE is another book about Germany and German home-life, but in this case one well worth reading. Not that the work is free from faults of exaggeration and a tendency to caricature, nor can the author be acquitted of a persistence in looking at the dark side of things. The more agreeable features of daily existence in Germany are steadily kept in the background, some are left out altogether, yet on the whole we have not had so valuable a contribution to our knowledge of Continental manners and customs for many years. The author's style, moreover, is lively, and she trusts mainly to her own experiences, which is a virtue seldom met with in writers of travel. Under the circumstances, *German Home-Life* is sure to find many readers, and, being a book with a *raison d'être*, is a decided novelty.

The subjects treated of are these:—Servants, Furniture, Food, Manners and Customs, Language, Dress, Amusements, Women, Men, Marriage and Children, Religion, the Church. The first three, to which may be added that of Dress, may be briefly dismissed. We have all the comfort on our side with regard to domestic arrangement generally, but the Germans have all the economy on theirs. This point must never be left out of sight. If our English households were regulated on German models they would be just as homely and devoid of anything like luxury. But the strictest economy—an economy which it is impossible to understand without personal observation—rules the German housewife. She has only a certain sum to spend upon the necessities of life, and it is eked out with an ingenuity, laboriousness, and good nature, quite unknown here. We find it detestable, for instance, that a young German lady kills the chicken we are bidden to partake of at her father's table; we find her washed stuff gowns and general appearance dowdy in the extreme; we compare the slatternly maidservants to our own tidy servants with disgust. If the young lady did not kill the chicken, she would be occupied in some other equally menial way; if she did not wash her stuff gowns, she would have to wear them dirty; and if slatternly maids were dismissed, no better could be had for the poor wages offered them. Thus the homeliness, the shabbiness, the hardships of ordinary domestic life are explained satisfactorily enough. Elegance, nay, comfort, are only to be purchased at a high price, and the large bulk of German society cannot afford a high price. Elegance

and comfort are to be found in German as well as English homes, but they are those of the rich or, at least, the *ditiores*. Admitting that middle-class life among our neighbours is less refined, less agreeable, more homely than among ourselves, it must also be admitted that it is less snobbish, less artificial, and, without a doubt, more honest. People do not try to appear better off than they really are, they are not ashamed of their narrow circumstances, they practise what in England would be called degrading little economies with a cheerful face. It is a necessity of daily life, and is no more rebelled against than the habitual servitude of the weaker to the stronger sex. And, after all, the very servitude of the women arises more from the necessities of the case than from want of chivalrous feeling. Englishmen are shocked beyond measure when custom compels them to remain seated in German drawing-rooms and be waited upon by the ladies of the house. Did it ever occur to them that they do this because they have neither footmen nor parlour-maids as is the case with us, and that they could not dispense hospitality at all if compelled to adopt more pretentious principles?

Thus, look at it whichever way we may, the simplicity, sordidness, or whatever else we may call it, so severely condemned by the author of this book, has a logical reason and a meaning. With the best intentions in the world, the mistress of a German home could no more remodel her household upon an English pattern than she could change her husband's income into that received by his insular neighbour in precisely the same position of life. The standard of comfort is reduced by inexorable necessity, if by nothing else.

With regard to hygiene it is not so, and it is certainly strange that the best-educated nation in the world should be sadly in the dark respecting soap and water. Even in France, you hear educated people calmly affirm that the mania for washing accounts for the prevalence of consumption in England, and that, like other hobbies, it will pass away. It is considered unsightly and indecent to suffer a wash-hand basin and jug to be seen. The toilette apparatus is made to shut up and look like something it is not, while to splash the polished floors with water would be desecration. Still, a German bedroom is worse off in these respects, and if the Frenchman uses soap and water scantily, the German uses it least of all. Ablutions in the proper sense of the word take place at rare intervals and in public baths.

But when our author treats of marriage and the effects of consanguinity, she brings such startling statements before us that we can only regret they have not been backed by facts and figures. The subject is too grave to be treated except scientifically and at length, which doubtless the author's wide experience would have enabled her to do.

"German physicians will tell you," she writes, "with jeremiads prolonged and sonorous, that the women of their country—the women of the upper classes, that is—are totally unfitted for the fatigue and duties of maternity. By inheritance, by education, by prejudice, by continued inter-marriage, by defective diet, poor nourishment, horror of exercise, hatred of fresh air and cold

water, the German lady has persistently enervated herself from generation to generation. Look at our prettiest girls, cried an eminent physician to me, they are like those flowers that bloom their brief hour, fade and fall to make room for fresh blossoms, who in turn will bloom, fade, and fall also. They are all *bleichsüchtig*, they cannot fill the functions that nature intended every mother should fulfil—not one here or there, but all; they have no constitution, no stamina, no nerve, no physique, no race."

And elsewhere she says:—

"In the upper classes marriage is determined, if not chiefly, yet decisively, by means. It is part of that peculiar prosaic, practical (and yet how fatally unpractical!) programme which seems the law of the modern German nature—that money, if in a family, shall not be allowed to go out of it. Hence, both in the case of gold and lands, marriages and intermarriages go on generation after generation, the relationships growing ever nearer and nearer, more and more confused; and the results, as may be readily imagined, ever more and more disastrous. In no other country does one meet with the same number of goitrous throats, scarred necks, spinal diseases, bad teeth, and generally defective bone-structure as in Germany."

And the following stories are given to bear out the statement:—

"In a family where cousins had intermarried with cousins apparently since the flood, the sole heir to a vast property was a delicate, spineless boy, a child whose bones had a cruel tendency to work their way through the skin, and so to slough away to the agony of the little sufferer. It was not possible that he should live, and when, after twelve years of terrible existence, death came and mercifully set him free at last, the childless father, looking round, picked out another cousin, took her to wife, and lived to have three more children, whereof two were grievously afflicted in body and mind, but the third, a hectic boy, survived to inherit the estate.

"In another family where the estates were considerable, and where the same immemorial marriage-customs between near relatives had obtained (uncles marry their nieces in Germany), the representatives of the last dwindled down to five. The son and heir blew his brains out; the second daughter drowned herself; the third became a confirmed hypochondriac; the second son, tormented with a terrible complaint (*Flechte*) akin to the leprosy of the ancients, after washing in all the waters that the wells of Germany afforded, unable to find even in religion and good works the consolation he sought, put an end to his miserable existence. Only the eldest daughter remained. The estates went in the male line and devolved upon a distant cousin, a mere *Namensvetter*, she said, but the old feeling prevailed; it was a pity to take her fortune away from her name, and when the *Namensvetter* proposed, he was accepted. I saw her some years later, she was a widow with one idiot child."

We repeat, such statements amount to nothing unless borne out by unquestionable evidence. Either this treatment of the subject should have been adopted, or it would have been wiser to say nothing at all. On the topics of Church and Religion we find some matter for thought, and throughout the whole volume plenty of entertainment, which is sure, nevertheless, and not without good cause, to affront our German neighbours.

M. BETHAM-EDWARDS.

History of Hertfordshire. By John Edwin Cussans. (London: Chatto & Windus; Hertford: Austin & Sons, 1876.)

THE man who undertakes the compilation of a County History enters upon no easy task,

and often a thankless one. There are so many persons who think that he might have done his work better, or that they could have done it better themselves, that in the end he usually finds what he regarded as his *chef d'œuvre* pretty much in the position of the fabled picture which cavilling critics had painted out altogether. That this is no random suggestion the results of a recent experiment will abundantly prove. The very work before us was selected as a test. The question was put to a dozen or more intelligent men, all of antiquarian tastes, and all more or less eminent in the various branches of archaeological science, as to which portion of the work they objected to, or would like to see omitted. The answers were as various as the subjects which they had made their special hobbies. One objected to the tabular pedigrees, another to the monumental inscriptions, a third to the lists of incumbents of the numerous parishes, a fourth to the biographical sketches of eminent persons of the county, a fifth to the documentary evidence concerning the descent of the manors, and others to the other peculiarities embraced in the work, until, after all the portions so denounced had been mentally erased, there was nothing whatever left of poor Mr. Cussans' book except the bare covers and a quantity of blank paper. As a matter of course, the converse result would have been obtained if each had been asked which particular feature of the work he would insist upon retaining to the exclusion of all the others. This experience fairly shows the true value of the hasty or careless criticisms of works which have involved the labour of years, and an expenditure of time and money for which no subscription lists are likely ever to afford an adequate compensation. Indeed, it may be safely asserted that none of the ponderous County Histories of the past have ever produced a pecuniary balance in favour of either their authors or publishers. And yet, what should we do without them? It is highly creditable to the enthusiasm and public spirit of such men as Nichols, and Ormerod, and Clutterbuck, and Hutchins, that they have cheerfully bestowed their time, and labour, and money, upon such vast literary enterprises, whose results remain as imperishable monuments to their memory; and those who now avail themselves of their researches should avoid, in very charity, the thoughtless comments upon their fancied shortcomings or excesses, so often flippantly made, because they sometimes fail to find in their pages what they want, or find a great deal which they do not want.

It is a subject for congratulation that the day is apparently over for the ponderous folios into which the earlier County Histories shaped themselves. It is somewhat trying to one's physical capacities, if one has frequently to consult such books as Nichols's *Leicestershire*, or Manning and Bray's *Surrey*, or Hoare's *Wiltshire*, or Clutterbuck's *Hertfordshire*. The editor and publishers of the new edition of Ormerod's *Cheshire* have wisely consulted the convenience of purchasers by greatly reducing the size of the volumes, so that one can handle them with some degree of comfort. Below the small folio, or royal quarto, it would be incon-

venient to descend, on account of the importance of displaying the tabular pedigrees on one page, or, at most, on opposite pages, and these sizes also afford ample space for the engravings, without which no County History appears to be complete. Mr. Cussans, in the work before us, has adopted the imperial quarto, perhaps the most desirable of all shapes for a history of this kind.

More than fifty years have elapsed since the publication of Clutterbuck's well-known *History of Hertfordshire*, which still deservedly takes high rank among similar works, and renders comparatively useless the former productions of Salmon, Chauncy, and others, as well as the minor topographical volumes confined to special localities. But Clutterbuck and his predecessors did not enjoy the facilities for investigation which are vouchsafed to archaeological students of the present generation, to whom are freely opened rich fields for original research which were either unknown to or else hermetically closed against them. The consequence is that, although Clutterbuck may be still accepted as a standard authority so far as he goes, it was high time that his great work should be continued or supplemented, his often incomplete details perfected, and the family history of the county brought down to the present time. Mr. Cussans did not propose a new edition of his valuable history, or a mere continuation of it, but it was impossible not to go over precisely the same ground. In doing so, however, he has, from sources not accessible to Clutterbuck, made most valuable additions to the manorial history of the county from the earliest period downwards, cleared up many doubtful points, and given original details concerning various subjects untouched or imperfectly treated by that writer. The same may be said as to the lists of incumbents and the monumental inscriptions. Clutterbuck's errors and omissions have been carefully corrected and supplied, and the occurrences of the last fifty years added, so that we have these important features of the work complete. Particular attention has also been paid to the heraldry of the county. Mr. Cussans has not thought it requisite, except in a few instances, to reproduce Clutterbuck's tabular pedigrees, which are readily accessible, to those who do not possess his volumes, at any of the public libraries, but has chosen instead to furnish those of other families which have come into note or become connected with the county since his time. These seem to have been constructed with great care, and are a valuable addition to the genealogical history of the county.

Mr. Cussans appears to have done his work conscientiously, and to have spared neither time, labour, nor expense to render his volumes worthy of ranking in the highest class of County Histories. The typography is entitled to unqualified praise, the paper, type, and illustrations being unexceptionable. He has, moreover, more than kept faith with his subscribers, for whereas he only engaged that each part should comprise seventy-two pages, the last two parts just issued contain double that number. Six more parts will complete the work, ten having already appeared.

The only questionable feature is the arrangement of the *History* in eight separate divisions, each treating of a distinct hundred, with separate paginations and indexes. It is difficult to understand how the complete work is to be bound so that it can be consulted with perfect convenience. We are promised, it is true, a general index, but it is doubtful whether it was worth while, for the convenience of the few persons who may care to purchase only the *History* of their respective hundreds, to adopt the system of Hoare's *Wiltshire*, issued in the same form, which has always been a standing grievance with those who are compelled to consult it. Still, with the work bound in three or four volumes, and the names of the hundreds displayed on the backs, with the proper references in the index, one need not lose very much time; and Mr. Cussans may perhaps yet hit upon some plan to obviate the only serious objection to his important undertaking.

JOSEPH LEMUEL CHESTER.

AUSTRALIA.

Sketches of Australian Life and Scenery. By one who has been a Resident for Thirty Years. (London: Sampson Low & Co., 1876.)

The Queen of the Colonies; or, Queensland as I knew it. By an Eight Years' Resident. (London: Sampson Low & Co., 1876.)

South Australia; its History, Resources, and Productions. Edited by William Harcus, Esq., J.P. (London: Sampson Low & Co., 1876.)

THE author of *Sketches of Australian Life and Scenery* preserves a strict incognito, and represents himself to be a medical man who, some thirty years ago, left England to seek his fortune in Australia; he settled himself among the gold-diggers in Victoria, and became what one of Miss Austen's heroines calls "an absolute old bachelor." From this state he is awakened by having to undertake the guardianship of two orphan half-nieces; one of these young ladies marries, and he himself becomes engaged, and so the book ends. We are assured in the preface that "although the names are fictitious, the scenes and facts may be relied on as correct, with no more variations than the few sentences required to connect the various incidents," and we marvel that any one can be found to inflict so uninteresting an autobiography on the public. The author's style is no better than the story; nevertheless it is impossible for one who writes after living thirty years in a colony not to have observed some things worth telling, and the reader who has patience to extract them will find a few interesting facts scattered through this book.

The author first sees Melbourne in its early days, and after many years returns to find it the splendid city it now is; yet he evidently has a lingering longing for the town he first knew, when good houses and huts of wattle and dab stood side by side, and tents were pitched in the main streets; when every one knew every one else; when the era of *at homes* had not arrived, and there were few dignitaries in Church or

State; when there were "a good English clergyman and a genial Roman Catholic priest, who might be seen walking amicably in Collins Street together."

The doctor tried gold-mining, but before any profits were made a sudden flood inundated his "claim," destroyed his machinery, and put an end to his speculations. He bears out what has been so often repeated, that thrift and industry prosper in Victoria as elsewhere, but there is no room for the idler or the drunkard—they had better remain at home than go to a country where there are fewer restraints and greater temptations.

The author describes the squalor in which Irish settlers live, and their wretched farming, in a very fertile part of the colony; their miserable huts, with a stagnant pool in front, the receptacle for all sorts of filth, are never free from fever:—

"Year after year the same exhausting crops are put in. The land gets no rest. Rotation of crops is not thought of. Manuring is neglected; what comes out of the soil is never repaid. If the present system of farming be not changed, it must end in destroying the productiveness of this most fertile portion of Victoria. The large land-owners see this; some who formerly let their property in farms have resumed it, laid down the land in grass, and put in sheep, to give it time to recover. Doubtless ill-managed farms must be the result of encouraging people to take up land without sufficient capital to work it, persons, too, ignorant of agriculture."

We turn with pleasure to the work of the *Eight Years' Resident* in Queensland, but wish he had given his book a more rational title. Doubtless, this title was suggested by the name of the colony, and he amuses himself with playing on the word "Queen," but he ought to have remembered that Queensland has before now suffered from being unduly cried up, and that to exalt it above all our other colonies is consistent neither with truth nor good taste.

The author, who also writes anonymously, tells us in his introduction that his book was written at the end of 1871, and that various causes, among others his diffidence as to the value of his work, have delayed its publication. This is, we think, to be regretted; four years make a long period in the life of an Australian colony, and many great changes have taken place in that time—these are, indeed, mentioned in notes, and a concluding chapter brings the state of the colony up to last year, yet we fear the reader who seeks for present information may be tempted to lay the book aside as too old.

Queensland, the youngest of the five Australian colonies, stands third in extent and fourth in population, fourth also in the amount of its exports and imports. The Tropic divides the colony into nearly equal halves, but the southern portion includes nearly all the agricultural and mining population as well as every town of importance. The part within the tropics which, from the configuration of the country, possesses a very much greater extent of sea-coast, consists, so far as it is settled at all, of squatting districts, and was not visited by the author.

We propose to touch on some of the most important points connected with the southern portion of the colony as treated

by the writer, who is evidently a shrewd observer, shows a thorough knowledge of his subject, and writes with vigour and authority.

He describes the climate as singularly temperate for a country lying so close to the tropics; this is owing to the sea-breeze that invariably blows inland every day in the summer season.

"It usually begins to be felt about 9 A.M., before which time it will be hot. But as soon as the cooler feels the cooling breeze playing about his forehead he is sensible of a wonderful change. Although the sun rises higher and higher, until he shines down the chimneys into the pots on the fire, the cool breeze tempers his rays and makes him bearable. Were it not for this breeze, we believe it would be almost impossible for the European to do much manual work in the Queensland summer. As it is, he can work with as much comfort and more safety than in the more southern colonies, or even in the fields of Upper Canada, or on the prairies of the Western States. We are aware that many will be inclined to doubt this statement. But we have found the summers of Queensland more endurable than those of Upper Canada, frost-bound region as many suppose that to be. As to safety, it is only necessary to compare the number of deaths from sunstroke in those places to prove the truth of our assertion" (pp. 184, 5).

During the eight years the writer spent in Queensland the hot wind known by the southern colonists as the "brick-fielder" blew but once. The rains continue, as a rule, from February to April; then begins the Queensland winter, than which it is scarcely possible to conceive a more lovely season: slight frosts occasionally occur, sufficient to injure the sugar-canes and bananas in exposed situations. The great scourges of Australia are drought and flood; our author inclines to believe that the settlement of the country may in great measure modify these evils: old inhabitants observe that the weather is now more showery than formerly. A vivid description of floods will be found at pages 170-1.

Queensland is favourable to the produce both of temperate and tropical climates. Barley, oats, maize, lucerne, tobacco, arrow-root, potatoes, yams, bananas, sorghum, vines, pine-apples, ginger, several fibre-producing plants, and all sorts of vegetables and fruits are successfully grown; the wheat is of the very finest quality, and we cannot doubt that sugar and cotton will become the great staple of the colony; coffee, tea, madder, and silk will also probably succeed. An absurd notion has been started that the less a man knew about farming the better he would succeed in the colony, but common sense teaches us the reverse—that a practical farmer will always have an advantage over others, both from his experience and his habits of life. Capital too is necessary here as elsewhere, and we gather both from this book and the *Sketches of Australian Life and Scenery* that small farmers with some capital are the class most likely to make fortunes in the colonies of Victoria and Queensland. In no colony can good land be bought so cheap as in Queensland; a farm one mile square can be purchased in fee simple at the almost nominal price of 6*d.* per acre for five years. The climate is so favourable to our bees (there are inferior native sorts) that instances have been known

in which a hive has increased thirty-fold in one year—swarms are thrown off all the year round; they are advancing westward, and

"in a few years will have penetrated into the great unknown interior. When that time arrives the explorer may push out with confidence as to a supply of food, for no one need be hungry when the bee can be seen humming among the grass and flowers" (p. 274).

The author's experience of the Chinese immigrants is very favourable to their industry, honesty, morality, hospitality, and domestic virtues. The Chinaman never holds himself at a cheaper rate than a white man, and accepts with great reluctance a lower rate of wages. This would seem to be an important element in the labour question. The chapter on the aborigines is particularly interesting: the writer passed two or three years in a part of the country into which few whites had at that time penetrated, and had thus an opportunity of studying them in their primitive simplicity; he corrects some misrepresentations concerning them, and altogether forms a higher opinion of both their physical and mental powers than the one generally received. They have a curious superstition, which dates from a time anterior to the first visits of Europeans, that after death they rise up white.

A highly important industry is the dugong (*Halicore Australis*) fishery; these strange mammals frequent in immense herds the shallows of the Queensland coast, in which grows the sea-grass on which they feed. The oil of this animal is equal to cod-liver oil, with the advantage of being pleasant to the taste. The bones are valuable as ivory.

We have no inclination to enter into the politics of the colony, or the land question which has caused such heart-burnings and dissensions, though we must think there is something to be said on the side of the squatters, and we cannot but feel some sympathy for a man who, having occupied and probably improved land for years, sees strangers come and select and, as he thinks, deprive him of portions, and those probably the best. In any case, it is not to be wondered at that the squatters should use the influence they possess to keep the land in their own hands; the real fault probably rests with the system of granting vast tracts for a time limited, without a sufficiently well defined and considered right of pre-emption.

Our author modestly disclaims for his work the merit of being exhaustive, but there is hardly anything relating to the colony that may not be found in his book, which we heartily recommend to all those who either contemplate emigration, or desire to obtain information respecting Queensland.

We have only space left for a brief notice of Mr. Hareus's *South Australia, its History, Resources, and Productions*, published by authority of the Government of that colony as a handbook for the commissioners appointed to collect specimens for the Philadelphia Centenary Exhibition. Mr. Hareus is editor of the whole and author of a considerable portion, and has produced a work as comprehensive as that of the *Eight Years' Resident in Queensland*, and brought down to the latest possible date. He gives

us a complete history and general account of the colony both past and present, and evidently writes from his heart; but, while we admire the progress and prosperity of his favourite country, we must be permitted to doubt whether it is in every respect as perfect as he represents it to be.

The prosperity of South Australia (the largest of the five Australian colonies) is likely to be hampered by its enormous and unwieldy extent; indeed, South Australia has now become a misnomer, inasmuch as the colony contains a larger portion of the north of Australia than either Queensland or Western Australia. Should this northern part ever be peopled, a separation of the colony into two divisions is inevitable. It now stretches from lat. 11° S. to lat. 38° S., about the same distance as Gibraltar is from the Farøe Islands, and that without any water communication. The capital, moreover, is at the extreme south.

This colony may justly be proud of its overland telegraph, traversing the centre of Australia from Adelaide to Port Darwin, a distance of nearly 2,000 miles. It might naturally be supposed that the natives would have injured the telegraphs and appropriated the iron posts and wires to their own use. This danger has been ingeniously removed:—

"They seem to have a wholesome dread of the telegraph. During the process of building, the operators gave several of the curious blackfellows electric shocks, which alarmed them beyond measure, and vividly appealed to their imagination. They learned to associate the peculiar sensation caused by the shock with the line, and this has prevented them interfering with it. The terror caused by reports of 'whitefellows devil' spread like wildfire amongst the timorous savages. They have attacked the operators at the stations, and sometimes with fatal consequences, but they fight shy of the wires" (p. 107).

Wheat is one of the great staples of South Australia, and the quality is described as excellent, but the tables furnished show, what we have before noticed in the produce of other recently-settled countries, that the quantity per acre is very much less than is produced in England. In no case has the average for the year amounted to fifteen bushels per acre, and in two years it was below five. In this country thirty-five bushels per acre is no extraordinary yield.

Chapters on special subjects from the pens of other writers are added to Mr. Hareus's more general account of the colony, and among these we would call attention to the able treatise on the flora of South Australia, by Dr. Schomburgk, the director of the Botanic Gardens at Adelaide, who extends his observations to those vegetable productions which, though not yet forming articles of export, or of much colonial consumption, might be raised with advantage in the colony. His account of the troublesome foreign weeds now naturalised is remarkable.

The book, which is well got up, is profusely illustrated and furnished with useful maps.

WILLIAM WICKHAM.

DR. A. WILSON, not Dr. A. Wright, is the author of the pamphlet *On the Study of Zoology*, mentioned in our Science Notes of last week.

NEW NOVELS.

Jennie of "The Prince's." In Three Volumes. (London: R. Bentley & Son, 1876.)

Playing for Love. In Three Volumes. By E. C. Clayton. (London: Tinsley Brothers, 1876.)

Captain Fanny. In Three Volumes. By the author of "John Holdsworth, Chief Mate." (London: R. Bentley & Son, 1876.)

The Three Brides. In Two Volumes. By Charlotte M. Yonge. (London: Macmillan & Co., 1876.)

Jennie of "The Prince's" is written professedly with the object of showing that a right-minded woman can, in the words of the author, "hold her own bravely even on the much-abused stage." We should be very sorry, and very much surprised, if any one asserted she could not; but we fear that the book before us would be very far from convincing such a sceptic of his error. It would, indeed, be pleasant to believe that the life of every actress ran in such smooth grooves. No sooner has Jennie made up her mind to take to the stage (of course, on the strength of some amateur theatricals, where she has been pronounced "a born actress") than she meets with Mr. Favor, the star of the "Royal Magenta Theatre." This gentleman, whose cultivated daughters afterwards become her great friends, introduces her to Mr. and Mrs. Hazel Browne of the same theatre, and of equally irreproachable character. With these she boards and lodges; and they, in their turn, introduce her to the manager of the theatre, and then to the proprietor, Mr. Bothwell, who is discovered to be a distant cousin of Jennie's. By the advice of these kind friends she studies under another delightful lady, Mrs. Genuine, and eventually a small engagement is procured for her at a town called "Forrester," the description of which bears a strong resemblance to Exeter. Here a sister of Mrs. Hazel Browne—an author—is kindly waiting to receive her into her house; and, after a short interval, Jennie is of course afforded an opportunity of distinguishing herself. The leading lady is to take her benefit, and chooses the *Colleen Bawn* in which to shine; but with truly remarkable taste reserves the part of Ann Chute for herself, leaving Eily O'Connor to a subordinate. The subordinate sprains her ankle, and Jennie plays the part to perfection with only twenty-four hours' preparation. Another London manager and his wife—Mr. and Mrs. Jonas Belfoy—if possible still more highly gifted than our previous acquaintances, present themselves that very evening, and the result is that Jennie is offered the position of leading lady at the "Prince's"—a theatre which is described to us as the most fashionable in London. For an account of the wonderful play entitled *Lady Undine*, written by Mrs. Jonas Belfoy herself, which achieved such a conspicuous success, we must refer our readers to the book; we do not think it likely that a dramatic author of the present day will be tempted to pirate any portion of it. In this way, at the age of eighteen, within a year of her first decisive step in the

direction of the boards, did the fortunate Jennie win for herself a place in the foremost rank of her profession—and all this without a mishap, with hardly one of the disagreeable incidents to the life she had chosen: certainly having incurred less rudeness than she had submitted to in the previous year from the hero of the story, whom she afterwards married. But, as the following is the author's description of that gentleman's *modus operandi*, this is scarcely to be wondered at:—

"Frank addressed the ladies he liked in a certain bantering tone peculiar to himself, lectured them mercilessly on little weaknesses that other men would have passed over in silence, and gravely called the ladies to order on subjects of taste, dress, and manners."

In spite of an unhappy straining after smart writing in the first volume, and an immense deal of carelessness and sheer nonsense all over the book, *Jennie* is readable enough, and the author's next attempt will probably be better. She would do well, however, to abstain from using Latin phrases in future, as "in multo terrorem" is a blunder that should not be repeated.

Playing for Love is a very colourless book. The characters of the men in particular are thoroughly wanting in life, and through two volumes of small print no action whatever takes place. In the third volume, to be sure, we have a will stolen, and an attempt at murder and suicide, but the experienced reader well knows that all these efforts to disturb the course of true love will in the end be frustrated. There are three couples respectively ready to start in life if only sufficient funds are forthcoming, and accordingly an old gentleman, who has up to this point been absolutely notorious for his excellent health, in a few weeks fades away by a species of atrophy, and very conveniently cuts up into three six-thousands a year, which are bequeathed to the right people. The book is perfectly harmless, and may be interesting to those who like long descriptions of dress, and what are supposed to be pictures of society.

It is difficult to conceive an author who is clearly capable of better things writing such a book—or, when written, giving his book such an odious name—as *Captain Fanny*. The heroine is a certain Miss Fanny Rogers, who has an admirer in the person of a rich but elderly Colonel, the owner of a beautiful yacht. Conveying his admiration by no very roundabout method, he declares that she shall be his and his yacht's captain, and ultimately Miss Rogers takes the same view and marries him. She is described as a young lady who "honestly says what comes into her head; some vulgar words are expressive, and she outs with them, and cares so little about opinion that she never troubles to think that her talk may be very ungraceful, not to say even low, at times." As is the heroine, so is the book: we are entertained with a long description of a regatta, and of the heroine's delight at witnessing what is called "the greasy-pole business;" further on, of a pic-nic, where a young man sits down in the salad bowl; and other incidents occur of a like character. Colonel Swayne is a gentleman, and it is incredible that he should have tolerated for a

moment Miss Rogers or her belongings, still less that he should have accepted her at her own invitation, on the very day that the man for whose sake she had previously refused him had jilted her.

It is characteristic of Miss Yonge that she loves to deal in numbers. Novelists in general find moderate families more manageable; but Miss Yonge insists on the mental effort which is required to grasp the names and individualities of a perfect phalanx of brothers and sisters. The reader might approach one of her books with the hope that there might be a reduction on taking a quantity; but we can assure him that in the present case the two portly volumes of rather small print are fully equal to the conventional three. It is true that here the family consists of a mother with only five children; but the five children are all sons, and three of them have wives when the story opens. A feeling of bewilderment and despair creeps over one when on page 2 we read: "Raymond and his Cecil will be at Holford's Gate at 5.30," "Julius and Rosamond by the down train at Willansborough at 4.50," and that Mrs. Johnson is to drop "that poor wife of Miles's by the express at Backsworth at 3.30." We cannot attempt a description of the differences that take place between the squire's wife and the rector's, nor of the curious discussion on Woman's Rights which is introduced. There is no want of incident, of excellent morality, or of long conversations. The whole does not seem to us very interesting; but we suppose that those who have liked Miss Yonge's novels before will like the *Three Brides*, and we are sure we hope they will. F. M. ALLEYNE.

CURRENT THEOLOGY.

The Humiliation of Christ, in its Physical, Ethical, and Official Aspects. (Cunningham Lectures for 1875.) By Alex. B. Bruce, D.D., Professor of Divinity, Free Church College, Glasgow. (T. and T. Clark.)

Christianity as Taught by St. Paul. (Bampton Lectures, 1870.) By William J. Irons, D.D., Rector of St. Mary Woolnoth, and Prebendary of St. Paul's. Second Edition. (James Parker and Co.)

The Doctrine of Retribution. (Bampton Lectures for 1875.) By William Jackson, M.A., F.S.A., formerly Fellow of Worcester College. (Hodder and Stoughton.)

Priesthood in the Light of the New Testament. (The Congregational Union Lecture for 1876.) By E. Mellor, D.D. (Hodder and Stoughton.)

THE Free Church of Scotland has not in general the reputation of a very learned body, but its representative among these specimens of theological teaching is unquestionably entitled to precedence over all the rest. There are many men in the English Church who are not supposed to be in any wise ignorant of theology to whom Dr. Bruce's volume will be the opening of a new region of thought, as well as an illumination and vivification of what knowledge they had. It is true that recent controversy in England has broken up the state of mind, produced by the unacknowledged influence of Gibbon, to which the Nestorian and Eutychian controversies seemed mere logomachies; the discussion as to the value and the origin of the Athanasian Creed has even familiarised men with the fact that the formula of Chalcedon was by no means the last word spoken on the subject. But the isolation in which the English Church

or Churches have lived since the seventeenth century has made English theologians, and not those of the National Church exclusively, apt to lose sight of the progress of religious thought in other countries, except so far as it could be appealed to in direct illustration of the controversies they themselves were concerned in. The age from the Council of Chalcedon to that of Frankfort is well called by Dr. Bruce "the dreary period of Christology," and anyone who has mastered the history of the earlier period may be allowed to content himself with a cursory survey of the latter. But few have thought of, though some may have vaguely felt, the difference of mediæval language from Scriptural and even Patristic on the one hand, and from that of modern Christianity on the other: and while no one can help knowing that theological thought has been active in Germany from the sixteenth century to the nineteenth, few Englishmen probably conceive its activity to have been engaged on the same questions as that of the primitive Church. The controversies which Englishmen have heard of and shared in, on the nature of grace, of justification, of the sacraments, and more recently on the reality of the supernatural in Christian history and literature, seem to average students to contrast with those about the natures and person of Christ as practical questions with speculative: it will be a surprise to such to learn that the one class of questions was found to involve the other. We sometimes hear Hooker praised for the profundity of his conception that "it seemeth requisite that we first consider how God is in Christ, then how Christ is in us," before enquiring "how the sacraments do serve to make us partakers of Christ." No doubt the conception is truly profound as compared with the empirical or verbal controversies of our day on sacramental grace: but the praise of it is by no means exclusively to be ascribed to Hooker personally. Dörner's *History of the Doctrine of the Person of Christ* has done something, and ought to have done more, to teach men that that doctrine has a history which, instead of ending 1,400 years ago, is not ended yet: but Dörner is a dull and difficult writer—not a man to put life into the questions he discusses technically, scarcely even a man to make his readers realise that the questions are vital. Now, Dr. Bruce's book is not one to supersede Dörner's, but in these respects it may do what Dörner's fails to do. He opens with some technicality of statement, which suggests that his hearers or readers, as well as himself, are expected to have some familiarity with a literature in which the tradition of scholastic method has never been broken: but in the main substance of the work, he constantly, and on principle, treats the questions under discussion in the light of their relation to practical Christianity. And thus he brings out the virtual doctrines—not always formulated in express terms, and never confessed to be inconsistent with the received Catholic dogmas—characteristic of different ages and schools of thought. Tracing the Catholic tradition in East and West down to Damascene and Aquinas, he points out the Monophysite, not to say Sabellian, tendency of Mediæval theology; which he might have illustrated, but does not, by the popular English oaths "sdeath," &c., and their analogues in other languages. This is followed by a comparison of "the Lutheran and Reformed Christologies"—with an avowed preference, as was natural, given to the latter, and a just observation of the pantheistic tendency of the former. It is a slight deduction from the credit due to this part of the work, that it is not noticed that the Reformed doctrine has historically shown a tendency, at least equally pronounced, to Socinianism: Dr. Bruce, without mentioning the fact, shows its causes sufficiently plainly. Perhaps disproportionate space is given to what are called "Modern Kenotic Theories"—the semi-Apollinarian speculations of so-called orthodox German and Danish theologians of our time. And there is not much

of original value, though there is not a little of suggestiveness and devout insight, in what is said on the doctrine of the Atonement. Here, more than anywhere through the volume, the reader feels that Dr. Bruce's theological reading, large as it is, is still one-sided—that he is too little familiar with Roman Catholic and even with Anglican writers on the subject. He acknowledges the difference between the doctrines of St. Anselm and of the Reformers, and, while repudiating the painful language of the latter, gives in his adhesion to the substance of their opinions. But he seems not to see the inadequacy of the term "redemption by sample" which he applies to the doctrine of the pre-Anselmian fathers, and (if general terms may be used) of modern Catholic and Catholicising theologians: when he rejects this as coming short of the teaching of Scripture, they may fairly contend that their own teaching as well as that of Scripture is misconceived. But they are able to speak for themselves, to at least as many in England as are likely to hear Dr. Bruce's censure.

Dr. Irons's volume of Bampton Lectures has reached a second edition, owing to its possessing all the merits which an exegetical work can have when executed by a man totally destitute of the exegetical faculty. In nearly every difficult passage in St. Paul's Epistles where it can be affirmed that one explanation is right, Dr. Irons adopts a wrong one—often not the wrong one which is obvious or popular, but one excogitated with more ingenuity than might have guided another man right. What is to be said of the critical capacity of a believer in the Apostle's release from Rome and second imprisonment, who dates the First Epistle to Timothy between the two to the Corinthians, that to Titus shortly after the Romans and the Milesian address, and makes the Second to Timothy to be followed in order by the Ephesians, Colossians and Philemon, Philippians and Hebrews? In this case Dr. Irons not only mistranslates, but entirely evacuates of meaning the sublime passage which, more than any other evidence, seems to establish the genuineness of the Pastoral Epistles to those who in such matters give weight to their affections; the Apostle is made to declare that "the time of my release from prison is at hand," when it was not, and to be as jubilant in the prospect as if it were indeed his final triumph. But this sort of mistake is exceptional in the book. Speaking generally, Dr. Irons has a real insight into the spirit of his author, greater than can be secured by the merely critical faculty. There are few, if any, writers of our day who could have ventured, without far more entire failure, to express the Apostle's thoughts in modern language, as is done in the "Continuous Sense" appended to the Lectures; it is really clearer than a translation would be, and only further from being exegetically right because it is forced to be wrong when a translation could afford to be ambiguous. Both from it and from the Lectures, a well-informed reader will derive many valuable suggestions as to St. Paul's real attitude on the main questions he dealt with; and a reader even not well-informed may find the elevation that comes from intercourse with a spirit trained under St. Paul's influence. Dr. Irons is too anxious to show that St. Paul was not a Protestant to do full justice to the side of his teaching out of which Protestantism has developed; but it is sufficiently true that that is only one side of his teaching to allow a commentator who minimises it to be far from valueless in his view of the whole.

Either Mr. Jackson's method is obscure in explaining his subject, or his title misleading in expressing it. Two or three passages may, with difficulty, be found in the volume, where "the Doctrine of Retribution," understood in its plain sense—something approaching the spirit of

ἐκ καὶ πάθου τὰ καὶ ἀρετῆς, διὲν καὶ ἰδέσθαι γένοιντο—

is not enunciated or defended, but assumed. But

the real subject of the book is the Reality of Moral Distinctions, as taught by Kant and denied by Hume—a perfectly legitimate subject, no doubt, for a course of University Lectures, and perhaps not as entirely beyond the range of ideas of an undergraduate audience as it would have been eight or ten years ago. But if it is possible and desirable that the ethical doctrines of Kant shall be taught as an intellectual basis for Christian virtue, there is a right and a wrong way of teaching them. Kant is no doubt a difficult writer, but his difficulties are not solved by encouraging the student to drift past them on a flood of emotion. Mr. Jackson tries to be an emotional preacher, and gives the impression that his emotion is itself somewhat strained, as well as the utterance of it out of place. No one who did not know Kant well would learn much of him from these lectures: anyone who did know him, and admired him, would feel little sympathy for his eulogist.

Dr. Mellor is scarcely successful in maintaining the position which the Congregational Union Lecture promised to hold in the theological literature of the day. He really need not have troubled himself to prove that the word *λεπὸς* and its cognates are seldom used in the New Testament of Christians, still more seldom of Christian ministers as distinct from the body of the Church, and never of Christian ministers in regard of what are now considered their especially sacerdotal functions. If it was worth while pursuing this argument at all, it would have been necessary to meet those that have been, or may be, advanced on the other side—e.g., that *λεπουργεῖν* seems to have as distinctly sacerdotal associations as *ιεροουργεῖν*; or, that functions which confessedly are ascribed to the whole Church may by a legitimate use of language be ascribed to the "differentiated" members, by which, as an organised body, the Church discharges them. But a more serious fault than this omission is the total want of moral sympathy with his opponents, which degrades his tone to that of a religious newspaper. Sacerdotalism may or may not have roots in the Christian Revelation: but if not, it is all the more certain that it has roots in human nature, and that those roots strike in some less corrupt soil than the corporate vanity of the clergy, or the moral indolence and cowardice of individuals among the laity.

L'Exode et les monuments Égyptiens. Discours prononcé à l'occasion du congrès international à Londres. Par Henri Brugsch-Bey. (Leipzig: Hinrichs.) A brilliant and all but successful attempt, after Schleiden, to revolutionise the interpretation of the route of the Israelites at the Exodus. Our readers are already familiar with its main features from the very full report published in these columns on September 26, 1874. The hypothesis that the "yam süph" of the original tradition meant the Sirbonian lake, and that the scene of the Pharaoh's catastrophe was the narrow strip of land which separated the "yam süph" from the Mediterranean has not met with general acceptance either among Egyptologists or among Biblical scholars. Apart from the philological difficulties to which Dr. Birch has alluded, it is not easy to see how the women and children of the Israelites could have been collected in a single night at a place so far to the north of Phakussa (Brugsch-Bey's Goshen) as Tanis (our author's Rameses), or how the proposed line of march can be reconciled with Ex. xiii. 17, which says that "God led them (the Israelites) not on the way to the land of the Philistines." But to these and other objections we may expect some answer in the work of which a prospectus has been circulated called "Bibel und Denkmäler," by the same eminent explorer of the hieroglyphic records. Is it too much to hope that the self-assertion which pervades the London address, and the almost fulsome language towards the Scriptures, may be mitigated in Brugsch-Bey's next publications? The map of ancient Egypt which accompanies the address will be found

highly useful by historical students; it sums up the author's main geographical results.

A Retrospect of the Religious Life of England. By John James Tayler, B.A. Second Edition, re-issued with an Introductory Chapter on Recent Developments, by James Martineau, LL.D., D.D. (Trübner.) The late Mr. Tayler was one of the most accomplished theologians of his day, one whom an Ewald or a Dörner would not hesitate to call "scientific," but amply endowed with English sense and reverence for the historic past. Of the latter quality his *Retrospect of the Religious Life of England* is a beautiful monument. It may be doubted whether there is any single book which covers such a wide extent of ground and offends so few prejudices. It is, indeed, not only a History of Theology, but a *Culturgeschichte*, as Dr. Martineau most truly remarks, in so far as it surveys the national culture in its religious aspect. There are few subjects of general interest which may not be illustrated historically from these well-filled pages—among others, academic reform. Cromwell's interest in learning, and his own and the Puritans' services to Oxford, deserve to be more widely known. The liberal theological spirit of the old Dissenting academies contrasts favourably with the depressing system which is not yet extinct in the universities. The academy at Warrington numbered among its professors one of the most learned Hebraists of the day, Dr. John Taylor, to whom is due a *Paraphrase on Romans* which has, we happen to know, extorted the admiration of the most cautious and learned of living German theologians. The Introductory Chapter by Dr. Martineau contains some weighty criticisms on recent religious developments; that on *Ecce Homo* is especially remarkable for its penetration.

Studies Biblical and Oriental. By the Rev. William Turner. (Edinburgh: A. and C. Black.) A volume of essays, some of which have already appeared in the *Journal of Sacred Literature*. The first contains a description of the method of cuneiform decipherment, with plain directions how to verify its results. This is extremely opportune, as sceptics like Dr. Kay continue to throw doubt on the trustworthiness of the decipherers, generally without having taken ordinary pains to learn their method. There is also an elaborate examination of Brugsch's theory of the Exodus, and a very careful summary of the Assyrian notices of invasions of the Land of Israel. But the most valuable article is probably that on the Hebrew Tenses, in which the writer, after examining other views, propounds a distinction between the first or factual and the second or descriptive verbal form. A slip on p. 289, note 1, may be corrected in a second edition.

Messianic Prophecy: its Origin, Historical Character, and Relation to New Testament Fulfilment. By Dr. Edward Riehm, Professor of Theology, Halle. Translated by the Rev. John Jefferson. (Edinburgh: T. and T. Clark.) It is a pleasure to meet an old friend (we refer to the original articles here re-issued) in a new dress. In an extract from a letter to the translator, Dr. Riehm states that "many believing theologians in Germany, who were suspicious of criticism and severe historical exegesis, have testified [after reading this book] that they are reconcilable both with faith in divine revelation . . . and the acknowledgment that all divine prophecy is Yea and Amen in Christ Jesus." A statement like this necessarily disarms criticism. All that need be added is that the method of exegesis is, not dogmatic, but grammatical and historical. The first two sections explain the origin and historical character of Messianic prophecy; the third, its relation to the New Testament.

Biblical Commentary on the Prophecies of Ezekiel. By O. F. Keil, D.D. Translated by the Rev. J. Martin, B.A. (Edinburgh: T. and T. Clark.) The merits and defects of Dr. Keil as a commentator are too well known for us to

do more than call attention to this useful and laborious work.

A Concordance of the Hebrew and Chaldee Scriptures. Revised and corrected. By B. Davidson. (Bagster.) The size and costliness of Fürst's *Hebrew Concordance* has prevented many Hebraists from acquiring this indispensable aid to their studies. Messrs. Bagster deserve warm thanks for their enterprise in publishing this convenient and beautifully printed volume, the publishing price of which is, we believe, three guineas. Each word has its meanings given in brief, and is furnished with a condensed but complete analysis, so that the learner of Hebrew may from the first familiarise himself with this great storehouse of linguistic facts. Every exertion appears to have been made to ensure accuracy.

The Antiquities of Israel. By Heinrich Ewald. Translated from the German by H. S. Solly, M.A. (Longmans.) Purchasers of Ewald's *History of Israel* will welcome this translation of the supplementary volume. Nowhere, perhaps, is the author's architectonic ability more conspicuously displayed than in this bold attempt to systematise "the heterogeneous and bewildering mass" of the Jewish laws, both civil and religious (but Ewald rightly ignores the distinction). No criticism of details would be of any use to the reader. Ewald is always interesting and suggestive; but the views formulated in this volume were arrived at many years ago in a now-antiquated stage of Pentateuch-criticism, and must not be regarded as final. The great point in this, as in other subjects, is to get a definite principle of arrangement; this Ewald gives us, and, whether right or wrong, we may be thankful for it. Unarranged matter is worse than useless. The translation is simply excellent; no correction of any moment occurs to us. One only regrets that such good abilities were not more productively employed. A title of the trouble involved in turning Ewald into English would have taught most people German. Perhaps in future editions of the *History* and the *Antiquities* we may hope to get the misleading Jahveh corrected into Yahveh. The horror of the sound of Jehovah was nothing to this new abomination.

The Psalms, with Introductions and Critical Notes. By the Rev. A. C. Jennings, M.A., and the Rev. W. H. Lowe, M.A. Book V. Psalms cvii. to cl. (Macmillan.) We have nothing to add to our former notice of this useful introductory work, except a more decided eulogy of the Rabbinical acquirements of the editors. The untrustworthiness of the quotations from Jewish works in Raymond Martini's *Pugio Fidei*, and even Schoettgen's *Horne Hebraicae*, is shown by several examples. Among the best notes we may mention that upon Psalm cxix. 54, where it is shown that "everlasting house" merely means "the grave (cf. *domus aeterna*, in *Inscr. Orell.* 1174, &c.), not, as has been supposed, the state of continued existence after death." This has an important bearing on the doctrine of the pessimistic, though (in spite of himself) theistic, writer of Ecclesiastes (see Eccl. xii. 5, and comp. iii. 21).

Micah; a New Translation with Notes for English Readers and Hebrew Students. By John Sharpe, M.A., Rector of Gissing, Norfolk. (Cambridge: J. Hall & Son; London: Whittaker & Co.) It is difficult to criticise a work which, professing to explain Hebrew from itself alone, contradicts the fundamental principles of Semitic philology. We fear it can only mislead students, and retard the revival of Hebrew scholarship.

NOTES AND NEWS.

We hear that Mr. William Morris has an Epic poem in the press, the subject of which is the great Northern story of Sigurd and the Niblungs. The author has for the most part followed closely the Eddaic version of the tale.

Mr. W. E. H. LECKY is engaged in writing a history of Social Life in the eighteenth century.

PROF. J. P. MAHAFFY has written a detailed and very interesting book on his recent travels in Greece, which will be out this autumn.

THE second volume of the late Lord Dunraven's *Notes on Irish Architecture* (see ACADEMY, vol. ix., p. 491) is in a state of forwardness under the unwearied hands of Miss Stokes, and will be ready, it is hoped, in a few months. It will deal principally with the Round Towers and Ornamented Romanesque Churches anterior to the Anglo-Norman Settlement: on the former problem the manuscript letters of O'Donovan and O'Curry written when engaged in the Ordnance Survey, as well as the posthumous papers of Dr. Petrie, have been laid under contribution. Miss Stokes will add a résumé of the whole work.

THE late Sir William Wilde's excellent Guide to the Boyne and Blackwater, now out of print, will shortly be re-edited by his son.

MR. FURNIVALL in his recently issued Report to the Chaucer Society asks again for the payment in advance of subscriptions for 1877 and 1878, in order to cover the expenses of some ten new instalments of work besides the completion of the *Canterbury Tales* and *Minor Poems*. We heartily wish him success.

The Yorkshire Lias, by Messrs. Ralph Tate and J. F. Blake, a work which has occupied the attention of its authors for some years, is just ready for publication by Mr. Van Voorst. It forms a volume of 475 pages, half of which is devoted to Geology, and half to Palaeontology, illustrated by maps and plates. Nearly three hundred species of Fossils are figured.

THE donations to the Cambridge University Library during the past year have been numerous and valuable. The annual Report of the Syndicate, just issued, makes special reference to the Sanskrit and Tibetan MSS. presented by Professor Wright and his brother, Mr. D. Wright, among them being an important collection relating to Northern Buddhism, some portions of it as old as the ninth century, obtained in Nepal, and a Samaritan Pentateuch of the tenth century. The first volume of Dr. Schiller-Szinessy's Catalogue of the Hebrew MSS. has been published.

THE French papers announce that an important collection of documents has just been bequeathed to the National Library, consisting of the voluminous correspondence of Napoleon III. with his foster-sister, Mdme. Cornu. The letters begin when Prince Louis was only ten years of age, and the last was written by the ex-Emperor two months before his death. By the will of Mdme. Cornu it is provided that the letters shall not be published until the year 1885, and they were accordingly at once sealed up on their delivery at the National Library. The testatrix has named M. Renan, or in default M. Duruy, to superintend their publication.

BESIDE the new manuscripts in the British Museum noted in our issue of last week, the following, we are informed, chiefly of interest to the student of Church history, have also been added to the list:—"Hymnarium in usum Fratrum heremitarum ord. S. Augustini, apud Locum S. Salvatoris de Silva lacus," (Sienae) 1415, vellum, with miniatures; "The Mirror of the Life of Christ; translated from the Latin of Bonaventura by Nicholas Love, Prior of Mount Grace, co. York," vellum, fifteenth century; "Cronica Monasterii Sancti Bertini [in St. Omer] to the Election of Eustace Gommer, 14th Abbot, in 1294," fifteenth century (this manuscript is noteworthy from its containing not only matters strictly ecclesiastical, but also much information respecting secular affairs from the reign of Clotaire II. to the thirteenth century, including the Crusades and early English history); the Four Gospels in Dutch, written in the year 1426.

formerly belonging to the Nunnery of St. Catherine of Hoern; a Life of Christ, in Russian, eighteenth century; the Four Books of Pope Gregory the Great's Dialogues, in Spanish, fifteenth century. (This manuscript formerly belonged to D. Jayme La Cueva, and subsequently to Fray Henrique Florez, author of *España Sagrada*, and has both their autographs. Inside the covers is written, "A Francorum rapacitate liberatus codex eximius Anno 1814." Beneath this, "Iterum ereptus propter Wandalismi timorem 8 die Augusti 1835.")

A "Chronique de la Pucelle Dorleans Jehanne Darc. Escript en la Ville Dorleans en nostre Convent lan 1512," was also, like some of the fore-named manuscripts, bought by the Museum authorities at Mr. Brage's sale in June. This is written on very thick parchment, within scrolled borders composed of architectural ornaments, leaves, flowers, insects, quadrupeds, human figures, &c., executed in very bright colours, heightened with gold; and has on the first leaf an equestrian portrait of Joan of Arc, who is painted in armour riding from the gates of the city on a white horse, sword in right hand and flag in left. Beneath the portrait is written "De par Dieu pour la France et Mon Roy." The binding of the manuscript, especially the fastening of the leaves together, is a very uncommon specimen of the ingenuity of the nuns of that time.

AMONG other curiosities lately acquired for the same collection is a parchment roll, measuring sixteen feet and a half in length, and about seven inches in breadth, on which is written an "Inventory of all the Goods and Chattells of Robert Morton Gentryman preysyd by William Maryner and Simon Ogan Artezens of London and preysers to the most reverend flader in God the Archbyshop of Canterbury the first day of August in the yere of our Lord God 1488." From this inventory we learn that Morton's possessions included two chapels, 150*l.* in "Redy money," much plate, and a quantity of furniture; his library consisted of a "Masseboke, 2 Sawters, a Prymer, a lytell Masseboke, a lytell Grayle, an old porteforium." Among the bequests named are four standing silver-gilt cups to the Archbishop of Canterbury, my Lord of Worcester, John Forster, and Henry Aasheborne. Morton's property lay chiefly in London, and in Standon, Hertfordshire.

THE eighth series of the New Shakspeare Society's publications, that of *Miscellanies*, will be opened by a reprint of Prof. W. Spalding's "Letter on the Authorship of *The Two Noble Kinsmen*," which convinced Hallam and Dyce, among others, that Shakspeare wrote a large part of that play. This reprint will accompany Mr. Harold Littledale's edition of the play for the New Shakspeare Society, but has not been resolved on with reference to that play alone. The "Letter" contains one of the best, if not the best, extant discussions of the characteristics of Shakspeare's latest style and the secret of his supremacy. The reprint is undertaken with the gratified consent of Prof. Spalding's widow and family; and his old schoolfellow and friend, Dr. John Hill Burton, the well-known antiquarian and historian of Scotland, has written an interesting memoir of the author, to be prefixed to the new edition. The book will probably also contain an Introduction and Notes by Mr. Harold Littledale and Mr. Furnivall.

THE New Shakspeare Society has done an act for which Shakspeare-students and the public generally will thank it. Having had the old Elizabethan survey or John Norden's map of Shakspeare's London in 1593, which was engraved by Peter van der Keere, enlarged to four times its original size, and cut on wood by Mr. Hooper, the Society has resolved to make the map, so full of interest to all Shakspeare-students and lovers in London, accessible to all who care to have it, at a small price, and not to confine it to the Society's own members. The proprietors of the *Graphic* have co-operated,

and will shortly issue the map in one of the numbers of their widely-circulated paper. The map of the Strand and Westminster will follow in due course.

THE forthcoming Part of the *Transactions* of the Philological Society will contain the Fifth Annual Address of the President to the Philological Society, delivered at the anniversary meeting, Friday, May 19, 1876, by the Rev. Richard Morris, M.A., LL.D., including Reports by the President, on the "Work of the Philological Society in 1875-6;" the President, on "English Dialects;" Dr. J. Muir, on "Sanskrit;" Prof. Eggeing, on "Sanskrit;" M. le Chev. E. de Ujfalvy, "Des Langues ougro-finoises;" Dr. Ad. Neubauer, on "Talmudical and Rabbinical Literature;" the Rev. A. H. Sayce, on "Etruscan;" Mr. R. N. Cust, on the "Non-Aryan Languages of India;" Dr. J. Hammond Trumbull, on the "North-American Indian Languages;" M. Edouard Naville, "Revue des derniers travaux égyptologiques;" Dr. Kölb, on "Teutonic Languages;" and papers on "English Metre," by Prof. J. B. Mayor and Mr. Alexander J. Ellis; on "Words, Logic and Grammar," by Mr. Henry Sweet; on "The Russian Language and its Dialects," by Mr. W. R. Morfill; and on "Traditional Relics of the Cornish Language in Mount's Bay in 1875," by Mr. H. Jenner.

THE first volume of Luigi Manzoni's *Bibliografia statutaria e storica italiana* has just been issued (Bologna: Romagnoli). It is entitled *Bibliografia degli statuti, ordini e leggi dei municipii italiani* (parte prima), and the preface contains an explanation of the method adopted by the author in the compilation of his important and laborious work.

THE late Dr. J. Charles Coindret of Geneva, who was a diligent collector of literary and historical rarities, has bequeathed nearly the whole of his treasures to the city of Geneva. Foremost among these must be reckoned the Rousseau collections, including Latour's portrait of Rousseau, the original manuscript of the *Emile*, the correspondence between François Coindret and Rousseau, and a number of manuscripts of the latter. He has also left his fine library to the city, with the exception of a few books, and a number of coins, medals, and pictures. Among the latter there is a portrait of Necker painted by Thouron upon a snuff-box, and a water-colour of a village in Kamschatka by the Bern painter Weber, who accompanied Capt. Cook in his voyage round the world.

THERE is a noticeable article in the *Canadian Monthly* for July, by the Acting Principal of the Government College, Jamaica, on "Force and Energy." The writer is evidently a very well read and able dialectician; but, as he informs us himself that he is not a practical experimentalist, the laity cannot be sure whether his grasp on physical facts is sure enough to warrant them in trusting his handling of physical conceptions. For instance, we should like to know what a professed physicist would think of his argument that if the planets, through secular retardation, should fall into the sun, they would have already parted with most of their energy, and that therefore the whole solar system would collapse into a dead mass, not into a new nebula. The general thesis of the article is that we should distinguish between force as what aggregates masses, molecules, atoms; energy, as what segregates the same; while kinetic energy represents the process of transfer of potential energy from matter to ether. If the distinction could be established, it would certainly be an advance on the current "anthropoponic" definition of energy as the power of performing work.

THE *Nuova Antologia* for August contains an article on Ennius, by Signor Rapisardi, which is directed against Mommsen's view of the absence of any poetic art among the Latins. Signor

Rapisardi maintains that the genius of poetry developed naturally among the Latins, but took shape from Greek intercourse. He compares the remains of Naevius and Ennius, and argues that both were affected equally by Greek influences, and that there is no ground for assigning to Naevius the position of the last of the old Latin poets. In the same magazine Signor d'Ancona begins a series of articles headed "Del Secentismo nella poesia cortigiana del secolo XV." He examines carefully the writings of Serafino, Cariteo, and Tebaldeo, with the view of tracing the gradual change of style that came over Italian poetry in the sixteenth century. There is also a careful enquiry by Signor Barnabei into the manufacture of maiolica at Castelli in the Abruzzo Teramano. He gathers together all mentions that have been made of it, and traces the names and dates of the principal artists employed.

THE first part of a very important work, entitled *Lapidarium Walliae*, in which the early inscribed and sculptured stones of Wales will be delineated and described by Professor J. O. Westwood, will be issued in a few weeks by the Clarendon Press. We take the following from the editor's prospectus:—

"The object of this work is to bring together into one volume descriptions and figures of all the early inscribed and sculptured stones scattered throughout the Principality of Wales. It is now more than thirty years since I commenced the search for these venerable relics of ancient times. The desire to investigate their palaeographical and ornamental peculiarities originated in the desire to discover how far many of them, which tradition had connected with the early British Church, agreed with the styles employed in, and corroborated the dates given to, the earliest religious MSS. known to have been executed in these countries. To these it had been usual, previously, to give the name of Anglo-Saxon, but a careful investigation of the MSS. of Ireland (published in my *Palaeographia Sacra*) had shown them to be of Celtic rather than of Teutonic origin. Sharon Turner's "Vindication of the Genuineness of the Ancient British Poems," published in the appendix to his *History of the Anglo-Saxons*, had further incited my curiosity in the same direction, while the establishment of the Cambrian Archaeological Association and the commencement of the *Archaeologia Cambrensis*, in 1846, afforded greater facilities of research than could otherwise have been obtained. The last-mentioned publication, conducted from the first on the genuine principles of archaeological enquiry (so totally distinct from the dreamy lucubrations of the antiquaries of preceding ages), has, during the thirty years of its existence, brought to light a large number of the ancient stones of Wales; and it is with pride that I look back to the first volume of that work as containing palaeographical articles by myself on the Psalter of Rhyddmarch, by the Bishop of St. David's on the Hiberno-Saxon and Welsh peculiarities of the letter M, and the first announcement of the existence of Oghams in Wales, given in my account of the Kenfig Stone. The Cambrian Archaeological Association, having long since urged the publication of a general work embracing the whole of the early carved and inscribed stones of Wales, has at length resolved to issue them as a supplementary work to the *Archaeologia Cambrensis*, in annual parts, similar to the work on the Irish Stones, issued as the annual volume of the Royal Historical and Archaeological Association of Ireland, chiefly from the materials collected by the late Mr. G. Petrie and edited by Miss Stokes, of which five parts are already published. It is supposed that the Welsh Stones will occupy three or four parts, at a price barely sufficient to cover the expense of publication. The work will be arranged in counties, the first part containing the stones of Glamorganshire, the earliest seat of Christianity in Wales, and the richest in respect to its lapidary remains."

WE have received *The Sun: Ruler, Fire, Light, and Life of the Planetary System*, by R. A. Proctor, third edition (Longmans); *Proceedings of the Royal Colonial Institute*, vol. vii., 1875-6 (published by the Institute); *Cracroft's Trustee's Guide*, twelfth edition (Stanford); *The Nicomachean Ethics of Aristotle*, newly translated into English by Robert Williams, second edition

(Longmans); *The History of Napoleon I.*, by P. Lanfrey, vol. iii. (Macmillan); *Imperial Federation of Great Britain and her Colonies*, ed. F. Young (Silver); *M. Tullii Ciceronis De Finibus Bonorum et Malorum Libri Quinque*: D. Jo. Nicolaus Madvigius recensuit et enarravit; editio tertia emendata (Williams and Norgate); *English Landscape Art: its Position and Prospects*, by A. Dawson, second edition (Chiswick Press).

OBITUARY.

LEWIS, J. F., R.A., at Walton-on-Thames, August 15, aged 71.
MILLER, G. J. Somerton, at Westminster, August 18, aged 45.
NEFFTZER, A., at Bâle, August 20, aged 55. [Founder, and for ten years Editor, of the *Temps*.]

NOTES OF TRAVEL.

AMONG the Reports by the Secretaries of Embassy and Legation most recently presented to Parliament will be found a long and very interesting account by Mr. Horace Rumbold of the progress and general condition of Chile. Mr. Rumbold is desirous in this Report to convey the notion that the community is one "sober-minded, practical, laborious, well-ordered, and respectably governed," standing out in great contrast to the other States of kindred origin and similar institutions spread over the South American continent. The Chilean people have now attained a remarkable degree of prosperity, and their friendly critic cannot help thinking that they have lately shown some signs of the intoxicating effects of good fortune. This is particularly exemplified in the ambitious growth and luxury of the capital city of Santiago, which seem altogether out of due proportion to the power and resources of the country. Santiago is termed by its inhabitants, who number some 160,000, "the Paris of South America," but is more like "slices of Paris dropped down here and there in the midst of a huge, straggling Indian village." Chile seems to be the least military of South American countries, and few men of any standing are to be found among the army officers. The service, indeed, is not attractive, being confined chiefly to watching the Araucanian line, and chasing the Indian cattle-lifters who hang about that border.

THE *Times* announces that news of Colonel Gordon has been received in a communication dated Lardo, June 24, 1876. "From this source it appears that the White Nile splits up into two branches a little south of Lake Albert Nyanza. One branch flows past Lardo to Khartoum; the other, the newly-discovered arm, flows north-west, and joins one of the five rivers which flow into the Bahr Gazelle. This river in its turn enters the Lardo Khartoum branch of the Nile. Report says that there are no cataracts in the newly-discovered arm of the White Nile. In the old branch navigation is stopped by the Fola Rapids, which prevent any steamer passing from Khartoum to Lake Nyanza. If the rumour is true that the recently-found branch is navigable, Colonel Gordon's vessels will be able to steam from Khartoum to Nyanza. Should this be the case, all the previous military stations established by Colonel Gordon between Lardo and the Lake will have been to no purpose, and fresh stations must be formed along the Bahr Gazelle and the newly-discovered branch of the White Nile. Colonel Gordon is now busily engaged in the solution of this problem. Our readers will be glad to hear that he does not complain of bad health, in spite of his two years' sojourn in one of the deadliest portions of Central Africa."

AMONG recent books of travel not the least curious and in its way suggestive is *All the Way Round: or, What a Boy Saw and Heard on his Way Round the World*. (Sampson Low.) We frankly own that we are dumbfounded by the precocity of this awful little boy, who, at the age of eleven years, begins the narrative of his voyage round the world by supposing

we have heard of his grandfather, Mr. David Douglas Field's, account at New York of the same feat, with his wife and little grandson. "I am that grandson," writes little Master "Bouncer" in his first page, and anon records his adventures and impressions with an assurance that makes it clear he has never undergone the wholesome discipline of a public school or a grammar school. But then he hails from New York; and his grandsire was going to a social science congress in England, when, in a weak moment, his grandmamma interrupted his studies in order that he might bear them company. In gratitude, he was a zealous chronicler of her most casual remarks on the journey, and stuck to her with surprising tenacity even when, contrary to his advice, she ventured into a "dug-out," or scooped tree-trunk, manned by a native with two paddles, in the harbour of Bombay; and on its capsizing, they were "in a twinkling down in the bottom of the sea, with eyes and mouths filled with water" (see pp. 69, 70). The like tenacity seems to have been evinced when, in an earlier part of his travels, he wanted to see St. Peter's, while at Rome, and "was taken out of bed and carried there;" when, in visiting the Pyramids, he went to the top of Cheops, and only came down to lunch in the house built for the Prince of Wales; when he would not go to Abydos, in devout maintenance of his theory that "he did not care very much for ruins—he liked whole things best" (p. 37); and generally when, feeling a touch of home-sickness at the Suez Canal and elsewhere, he shook it off because—there was no remedy. According to this precocious traveller, the Taj Mahal Temple at Agra is the greatest wonder of the world; and because a poet and an American prose-writer have not succeeded in doing it justice, he felt bound to devote a chapter to it. Through India, Ceylon, China, Australia, the Islands of the South Sea, &c., those that list may follow this wonderful child, who, when riding on the engine of a railway train at Cairo, tells the engineer "all about our American railroads, which I happened to understand pretty well;" who held that it was good to mix some study with play, "to enjoy excursions so much the more;" and who chronicles *goody* stories, got from his grandmother, as occasion served: e.g., the story of the very good, pious woman, who, on the voyage from America, "one Sabbath afternoon took out her knitting-work," oblivious of the day of the week, and was "horrified when her daughter told her it was Sunday." In justice to Master Field, we must admit that he records no subsequent judgment, like that on Queen Charlotte's maid-of-honour, who pricked her finger with the needle wherewith she darned her stockings on Sunday, and, of course—died after it. But all that we read of this *enfant terrible* convinces us that, in the first place, it was a mistake to take him from his studies, and, in the second, a still greater to let him publish his adventures. The fault will be his grandparents' if a child—made didactic and self-sufficient in spite of himself in early youth—ripens in due course into a coxcomb and a bore.

FOREIGN REVIEWS OF ENGLISH BOOKS.

THE EDITOR will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

CREIGHTON, M. *The Age of Elizabeth*. (Longmans.) *Literarische Centralblatt*, July 29.
EARLY ENGLISH TEXT SOCIETY'S Publications. *Polybiblion*, August.
MAYOR, J. E. B. *A Bibliographical Clue to Latin Literature*. (Macmillan.) *Polybiblion*, August.
MINUTES of the Sessions of the Westminster Assembly of Divines, ed. Mitchell and Struthers. (Blackwood.) *Literarische Centralblatt*, July 29.
TICKNOR, George, *Life, Letters and Journals of*. (Sampson Low & Co.) *Polybiblion*, August.

LOCAL EXAMINATIONS IN THEOLOGY.

THE success of the Oxford and Cambridge local examinations has inspired the authorities of Manchester New College with the idea of similar ex-

aminations in Theology. It will be remembered that this college, formerly seated in Manchester, but now in London, is the only theological seminary in England entirely free from dogmatic or ecclesiastical restrictions. From two interesting papers which have reached us we take the following particulars. The object of the proposed examinations is to induce young men engaged in business during the day, and young women who have finished their ordinary school education, to take up some branch of this subject, and study it, as far as is practicable, thoroughly and systematically. The professors of Manchester New College, calling to their aid in case of need such assistance as may be desirable, will act as examiners. The plan of operation will be as follows. Early in May of each year a subject of study under each of the five heads of—

1. Old Testament history and literature;
 2. New Testament literature and theology;
 3. History of the Church, especially in its more critical periods;
 4. Rational grounds and truths of morals and religion;
 5. New Testament Greek;
- will be publicly announced, so that persons conducting classes in these subjects will be able to prepare their materials during the summer holidays. At the end of March the lecturers will send in to the secretary (Rev. C. T. Poynting, Fallowfield, Manchester) the number of those who will be prepared to be examined, and the subject or subjects of each candidate.

The examinations will be strictly simultaneous, and will be held as near the end of April as possible. The standard of proficiency required will not be higher than may be fairly reached by young persons of sixteen years and upwards, who have pursued a suitable course of theological study during the winter months preceding the examinations. In the first four branches an *English* knowledge only of the subject will be required. It is expressly stated that the object of these examinations is to test the student's learning, not their orthodoxy, and that no answer will be rejected on grounds of opinion, if it exhibits faithful study and reverent thoughtfulness. The names of successful candidates will be arranged in two divisions in alphabetical order, and college certificates will be delivered to the candidates.

The subjects for the local theological examinations in April, 1877, will be:—

Branch I. The Book of Deuteronomy in connexion with the development of the religion of Israel. *Text Book*: Kuennen's *Religion of Israel*, chaps. I.-VI.

Branch II. The Epistle to the Galatians, with the corresponding passages in the Book of Acts. *Text Book*: Jowett's *Epistles of St. Paul*, with the introduction to the Galatians to the end of the Essay on St. Paul and the Twelve.

Branch III. Preparation for the Christian period. *Text Books*: Ewald's *History of Israel*, Vol. V., sec. ii. (with aid from Stanley's *Sinai and Palestine*).

Branch IV. Butler's three Sermons on Human Nature, with dissertation on the nature of virtue, and prefaces in Whewell's edition; Dugald Stewart's *Outlines of Moral Philosophy*.

Branch V. Gospel of St. Mark, translation and grammatical analysis.

It is to be understood that the examinations will not be limited to a knowledge of the text-books, though a competent knowledge of the text-books will be expected of all candidates. We wish well to this well-intended endeavour to spread a sounder knowledge of the fundamental facts of theology, though we could wish that two text-books had been specified in each branch instead of one. The onesidedness of the ordinary theological examinations is notorious; would a student be any the worse for knowing how the facts of theology present themselves to different classes of scholars?

THE CASKET LETTERS AT HATFIELD.

(Second Article.)

THE second of the Casket Letters preserved at Hatfield is alleged to have been written from Stirling, with reference to the plot for carrying off the Queen, which was executed a few days afterwards. This letter was printed at the time both in Scotch and in French, and, believing the former to be the original, I will place it first before the reader as follows:—

"Allace! my lord, quhy is your traist put in ane persoun sa unworthie, to mistraist that quhillk is haillely yowris? I am wod. Ye had promist me that ye wold resolve all, and that ye wold send me word every day quhat I suld do. Ye haif done nathing yairif. I advertisit yow weill to tak heid of your fals brother in law. He come to me and without schawing me onything from yow tald me that ye had willit him to wryte to yow that I suld say and quhair and quhen ye suld cum to me, and that that ye suld do tuiching him, and thairupon hes preichit unto me yat it was ane fulische interpryse and that with myne honour I culd never marry yow, seeing that being marryt ye did cary me away and yat his folkis wald not suffer it, and that the lordis wald unsay yameselfis, and wald deny that they had said. To be schort, he is all contrarie. I tald him that seing I was cum sa far gif ye did not withdraw yourself of yourself, that na perswasoun, nor deith itself, suld mak me fail of my promeis. As tuiching the place ye are to negligent pardoun me, to remit yourself thairif unto me. Cheis it yourself, and send me word of it, and in the meane tyme I am seik. I will differ, as tuiching the matter it is to lait. It was not lang of me that ye have not thoct thairupon in time. And gif ye had not mair changeit your mynd sen myne absence, then I have ye suld not be now to ask the resolving. Weill, thair wants nathing of my part, and, seing that your negligence does put us baith in the danger of ane fals brother, gif it succedet not weill, I will neuer ryse agane. I send this beirar unto yow, for I dar not traist your brother with this letteris, nor with the diligence. He shall tell yow in quhat stait I am, and judge ye quhat amendments this new ceremonies have brocht unto me. I wald I wer deid, for I se all gais ill. Ye pramisit uther maner of matter of your foirseing; bot absence has power over yow qua haif twa stringis to your bow. Dispatch the answer that I faill not, and put na traist in your brother for this interpryse, for he has tald it, and is also all agains it. God give yow gude nicht."

The French version of this letter, published in 1571 in the French edition of Buchanan's *Detection*, was as follows:—

"Monsieur! helas! pourquoy est vostre fiance mise en personne si indigne pour soupconner ce qui est entierement vostre? J'enrage. Vous m'aviez promis, que vous vous resouldriez en toutes choses et que chacun jour vous m'envoieriez dire ce que j'auroye a faire. Vous n'en avez rien fait. Je vous veux bien advertir que vous preniez bien garde a vostre desloyal beau frere; il vint vers moy sans me faire apparostre que c'estoit de vostre part et me dit, que vous l'aviez requis qu'il vous escrivit ce que je vous vouldroye dire et ou et quand je pourroye aller a vous, et ce que vous deliberiez faire de luy; et sur cela il me remonstra que c'estoit une folle entreprise, et que pour mon honneur je ne vous pouvoye prendre a mary puis que vous estiez marié; ny aller avec vous et que ses gens mesmes ne le suffriroient pas, voir que les seigneurs contrediroient a ce que en seroit proposé. Bref, il semble qu'il nous soit du tout contraire. Je luy respondy, veu que j'en estoie venue si avant, que si vous ne vous retractiez, nulle persuasion, non pas mesmes la mort, me feroit manquer a ma promesse. Touchant la place, pardonnez moy, si je vous dy que vous estes trop negligent de vous remettre a moy. Choisissez la donc vous mesmes et m'en advertissez. Cependand je ne suis a mon aise, car il est ja trop tard, et n'a pas tenu a moy que vous n'ayez pensé de bonne heure. Et, si vous n'eussiez changé d'opinion depuis mon absence, non plus que moy vous ne demanderiez maintenant d'en estre resolu. Tant y a qu'il n'y a point de faute de ma part et en cas que vostre negligence ne nous mette tous deux au danger d'un desloyal beau frere, si les choses ne succedent, jamais ne puisse je bouger de ceste place. Je vous envoie ce porteur, d'autant que je n'ose com-

mettre ces lettres a vostre beau frere qui n'usera aussi de diligence. Il vous dira de mon estat. Jugez quel amendement m'ont apporté ces nouvelles ceremonies. Je vouldroye estre morte, car je voy que tout va mal. Vous me promistes bien autre chose par vos premieres promesses; mais l'absence a pouvoir sur vous qui avez deux cordes en vostre arc. Depechez vous de me faire reponse, afin que je ne faille, ne me voulant fier en vostre frere, car il en a bahillé et y est du tout contraire. Dieu vous donne la bonne nuit."

Let us now consider for a moment the circumstances under which this letter is alleged to have been written. On Saturday, April 19, 1567, Bothwell, after entertaining the leading nobles of Scotland at supper, obtained their consent to his marriage with the Queen. On that day they signed the famous bond pledging themselves to aid Bothwell to the uttermost in his daring scheme. On the following Monday, April 21, Mary repaired to Stirling to visit her infant son, who had been consigned to the care of the Earl of Mar. She was accompanied by the Earl of Huntly, the brother-in-law of Bothwell, and by various other persons of note. She remained two nights at Stirling and one night at Linlithgow; and on April 24, while returning to Edinburgh, she was met by Bothwell at the head of a thousand horsemen. We have no account of what passed between them, except from Mary herself. She says that when Bothwell rode up he assured her that she was in the utmost danger, and that he forthwith escorted her to the castle of Dunbar. As he was Sheriff of the county of Edinburgh, it would no doubt have been his duty, if he had told the truth, to provide for her safety. But among the Casket Letters three were produced at Westminster to prove that Mary was an accomplice in Bothwell's plan for carrying her off; and this is the first of the three. If, however, Mary was a party to the plot, it is inexplicable why the place and the manner of the seizure should have been left in such utter uncertainty as this letter would lead us to suppose. It was alleged to have been written on the very day on which she set out from Edinburgh. She unquestionably left Bothwell there; and common sense would suggest that, if they had been acting in concert, they would have arranged the time, the place, and the manner of the seizure before she set out on her journey. Buchanan seems eventually to have perceived this; for, although he published this letter in his *Detection* in 1571 to prove that the plan of the seizure had not been arranged before the Queen left Edinburgh, he gave it a flat contradiction in his *History*, which was published a few years afterwards. In the *History* he states distinctly that everything had been settled before the Queen commenced her journey. "*Antequam Edinburgo discessisset*," he says, "cum eo transigerat ut ipse revertentem ad Almonis pontem eam raperet, ac secum, quo vellet, velut per vim abduceret" (*Hist. Scot.*, lib. xviii.).

I come now to the Hatfield version of this letter, which is a contemporary document written in French, but not in the French originally published. My explanation of this fact simply is that both are translated from the Scotch, but by different hands. The variations between the two show plainly that the one is not a copy of the other. I shall mark these alterations in italics, and the reader will perceive at a glance the difference between the two versions:—

"Monsieur! helas! pourquoy est vostre fiance mise en personne si indigne, pour soupconner ce qui est entierement vostre. *J'enrage.* Vous m'aviez promise que *resouldriez tout* et que *me manderiez tous les jours* ce que j'aurois a faire. Vous n'en avez rien fait. Je vous *advertise bien de vous garder* de vostre faux beau frere. *Il est venu vers moy* et sens me *monstrer rien de vous*, me dist que *luy mandiez* qu'il vous escrivo ce qu'aurez a dire, et ou et quant *vous me trouveriez*, et ce que *faisiez touchant luy*, et la dessus *m'a presché* que c'estoit une folle entreprise et qu'avecques mon honneur *je ne vous pourriez jamais espouser*, *veu qu'estant marié* vous

m'ameneriez et que ses gens ne l'endureroient pas et que les seigneurs *se dediroient*. *Somme, il est tout contraire.* Je luy ay *dist* qu'estant venue sy avant, sy vous ne vous retiriez de vous mesmes, *que persuasion* ne la mort mesme ne me fairoient *faillir* a ma promesse. *Quant au lieu*, vous estes trop negligent (pardonnés moy) de vous en remettre a moi. Choisissez le vous mesme et me le demandez. Et cependand *je suis malade.* Je differeray. Quant on propose, c'est trop tard. Il n'a pas tenu a moy que n'ayez pensé a heure. Et si vous n'eussiez bien non plus changé de pensée depuis mon absence que moy, vous ne seriez a demander telle résolution. Or il ne manque rien de ma part; et puisque vostre negligence *vous* met tous deux au danger d'un *faux frere*, *s'il ne succede bien*, je ne me releveray jamais. Je vous envoye ce porteur, car *je ne ose me fier a vostre frere* de ces lettres; *ni de la diligence.* Il vous dira en *quelle estat* je suis, et jugés quelle amendement m'a porté ces *incertaines nouvelles*. Je vouldroye estre morte; car je vois *tout aller mal*. Vous *promettiez* bien autre chose de *vostre providence*; mais l'absence peult sur vous qui avez deux cordes a vostre arc. *Depechez la response* afin que je ne faille, et *ne vous fies de cette entreprise* a vostre frere; car il *l'a dist* et si y est tout contraire. Dieu vous doint le bon soir."

It will be seen that this letter adheres much more closely to the Scotch than the version originally published in the *Detection*; for example, we find in the second sentence in the Scotch, "Ye had promist me, that ye wold resolve all," and in the Hatfield copy an exact translation, "Vous m'aviez promise que resouldriez tout." But the copy of the *Detection* says that Bothwell had promised to resolve himself—"que vous vous resouldriez en toutes choses." Then we read in the Scotch, "He came to me and without schawing me onything from yow," and in the Hatfield copy, "Il est venu vers moy et sens me monstrier rien de vous." But in the *Detection* we find this passage rendered thus: "Il vint vers moy, sans me faire apparostre que c'estoit de vostre part." Further on we read in the Scotch, "Seing that being marryt ye did cary me away;" in the Hatfield copy, "Veu qu'estant marié vous m'ameneriez," while in the *Detection* an entirely different meaning is given—"puis que vous estiez marié; ny aller avec vous." Towards the close of the letter we find in the Scotch, "Ye promist uther maner of mater of your foirseing," and in the Hatfield copy, "Vous promettiez bien autre chose de vostre providence;" but in the copy of the *Detection* the meaning is entirely different, thus, "Vous me promistes bien autre chose par vos premieres promesses."

There are several omissions and mistakes in the Hatfield letter which afford additional proof that it is a mere translation. The words, "I am wod" (mad), which conclude the first sentence, are omitted; probably because the translator did not understand them. But in the margin "j'enrage" has been added by another hand totally different from that in which the letter is written. Further on the translator omits an essential word. The passage in the Scotch, "that na perswasoun nor death itself," &c., is rendered "que persuasion ne la mort mesme," &c. It ought to have been "nulle persuasion," as we see it has been rendered in the copy of the *Detection*. Another palpable blunder occurs towards the end of the letter, thus, "Vostre negligence *vous* met tous deux au danger," &c., instead of "nous."

One word as to the Earl of Huntly. The writer of this letter represents him as being resolutely opposed to the daring schemes of Bothwell; but history tells us the reverse. We have abundant proof that Huntly was at this time an active confederate of Bothwell. He had signed the bond for the marriage of the Queen, although Bothwell was at the time the husband of his sister. He was present when the Queen was intercepted by Bothwell, and with Bothwell he accompanied her to Dunbar. This letter, therefore, which represents Huntly as being strenuously opposed to Bothwell's scheme, seems to be a pure fabrication. And we can only account for the existence of the two different French versions

by concluding that both are translated by different hands from the Scotch original.

JOHN HOSACK.

LETTER FROM PEKING.

Peking: May 31, 1876.

Peking has lately been the scene of great agitation. The degree of Doctor of Literature has been awarded to about two hundred candidates out of nearly ten thousand. They are collected from all parts of the empire. Many are the adventures which some of them meet with on their way to the capital. A few days ago, a memorial from the Viceroy of this province, Li hung chang, appeared in the Gazette, which announced the plunder by banditti of three Masters of Arts coming from the extremity of the empire, Yunnan. They had almost reached Peking and were travelling in company, each in his two-mule cart, when they were set upon by bandits and robbed of silver to the amount of 3000. The Viceroy and the Court are exceedingly angry at the magistrate of the district where this robbery occurred for not catching the thieves, and he is consigned to the Board of Punishments to have his case considered.

The examination was conducted in the Kung yuen, where 9,999 cells are occupied by the candidates, should they be as many. There are eighteen subordinate and three chief examiners. The greater part of the essays are condemned to the waste paper basket, when they pass under the eye of the subordinates, who inscribe the word "recommended" upon good essays. The essay must consist of 700 and less than 800 Chinese characters, written on regulation paper. The mottoes of the essays are selected from the Four Books and Five Classics. The writers must not introduce anything from the adjoining text. The essay must be an expansion exclusively of the motto itself.

When the essays are given in, the names of the writers, in the right-hand corner, are folded in and sealed. The essays are then copied, and kept for reference. The copies are compared with the originals by readers. They are upon red paper, and when ready are handed to the chief examiners.

A fixed number are admitted to the degree for each province. When the candidates have all arrived and given in their names and residences, the Emperor appoints that such and such a number shall be admitted to the degree of Tsin she for each province. The number he appoints is in proportion to the number of applicants. A door is opened in this way for the Manchus of Peking to attain high literary rank. They compete not with scholars from the provinces so much as with each other.

The essays being copied, the examiner cannot know whose they are, except by some indication in the order and selection of the characters. Occasionally it happens that some one of the chief examiners is capable of being bribed. In that case he may be informed that certain characters will occur in the essay in a given position. In the year 1856 some man, formerly a play-actor and on this account legally disqualified from taking a degree, succeeded in passing. One of the chief examiners was accused of receiving a bribe of 500 ounces of silver and condemned to death. The sentence was carried out, and the excitement produced in Peking at the time was intense. This was partly because Sushun, whose influence was then paramount with the emperor Hien feng, was a personal enemy of the accused examiner, and partly because the trial was irregularly conducted, it being held at the prefect's office instead of at the Board of Punishments. The people took notice that the highest post in the prefect's office was filled by a creature of Sushun. At the beginning of the next reign Sushun himself, after an administration equally unsuccessful and unpopular, was pitilessly decapitated by command of the empresses.

After the examination for Tsin she, a subsequent one for honours is conducted. This takes place in the palace, in the chief Hall of Ceremony, the Tai ho tien. The new doctors are here examined afresh, and that one of the two hundred or more who reaches the first rank is called Chwang yuen. His good fortune is the occasion for the most extraordinary joy in his native place, and on the part of all his friends. He is allowed as a special distinction to ride on horseback through the courts and gateways of the palace on his way back to his lodging. The second, third, and fourth doctors in the list for honours have also special literary titles conferred on them.

By the display of ability on this occasion all the more successful candidates find their fortunes made. They are sure of good promotion, and enter the civil service with bright prospects.

The new doctors were ordered to be presented to the boy-emperor in batches of forty at a time on six successive days. This ceremony is now going forward on each morning. The empress regent sits behind a curtain, near the emperor, who though only six years of age, occupies the throne, which is a broad divan cushioned with yellow satin. Here the emperor sits cross-legged each morning from four o'clock till seven—or six, if business is not pressing. In Peking, the great Court officers must all get up early. So also must the empresses. Thousands of subordinate officers, eunuchs, and attendants must be out of their beds long before four o'clock. The healthful custom of early rising has been favoured by the Chinese Court through all past time.

A few of the successful essays are published for distribution among friends of the new doctors.

In the scarcity of new books, literary essays satisfy a certain want. But they are only specimens of clever writing, and make no additions to knowledge. They are simply invested with some interest on account of their having been fortunate enough to win the favour of the examiners, and as specimens of the sort of work that must be done by the next batch of aspirants to literary honour.

There is afterwards a presentation of imperial gifts to the new Chwang yuen, and all the new doctors. The senior wrangler of the year appears in a hat, collar, and sash, and all the doctors in new robes.

There is also an *al fresco* dinner at the Board of Ceremonies, given by the emperor. The president and secretaries of the Board here entertain all the new graduates in the principal square of their office. The ordinary state of dust and semi-ruin which distinguishes the lonely halls of the Board of Ceremonies is for the day disguised by red cloth and silk trappings.

With the recollection of this last manifestation of imperial grace in the form of good eating and drinking, the graduates proceed to their new duties, for the discharge of which they are retained in the capital.

A Diplomatic Guide is now being printed at the Foreign Office press, for the use of ambassadors and their suites travelling in foreign countries, or resident there.

The French Professor of Chemistry is translating the Code Napoléon.

The Professor of Russian and German is preparing a dictionary of Russian, German, and Chinese.

The American Professor of English is translating Fraser Tytler's *Manual of Ancient History*.

These works will all probably, when completed, be printed at the Foreign Office press, under the eye of the Principal of the College, Dr. Martin.

J. EDKINS.

SELECTED BOOKS.

General Literature.

CHARRETT, Le Baron de. Souvenir du régiment des zouaves pontificaux. Rome 1860-1870, France 1870-1871. T. 1. Tours: imp. Mame.

LURI DI VASSANO, P. Modi di dire proverbiali e motti popolari italiani spiegati e commentati. Roma: tip. Tiberina. L. 12.

NOHL, L. Beethovens Leben. 3. Bd. Die letzten 12 Jahre. 2. Abth. 1824-27. Leipzig: Günther. 7 M. 30 Pf.

PARKER, J. H. The Forum Romanum and Via Sacra. Parker. 18s.

STRUBE, H. v. Hamlet. Eine Charakterstudie. Weimar: Henschke. 4 M.

History.

CANNONIERO, R. Dell' antica città di Sibari e dei costumi dei Sibariti. Torino: Bocca. L. 2.

GUETERBOCK, C. Die Entstehungsgeschichte der Carolina auf Grund archivalischer Forschungen u. neu aufgefundenen Entwürfe. Würzburg: Stuber. 8 M.

PIO, Oscar. Storia segreta dei Conclavi. Milano: Battezzati. L. 6.

SCRIPTORES rerum Suecicarum medii aevi. Ed. C. Annerstedt. Tom. 3, sectio 1. Upsala: Akademische Buchhandlung. 14 M.

STUBBS, W. The Early Plantagenets. Longmans, 2s. 6d.

Physical Science.

ARDISSONE, F. Le floride italiane, descritte ed illustrate. Vol. II. Fasc. 2. Milano: tip. Lombarda. L. 5.

SCHLEGEL, H. Monographie des singes. Leiden: Brill. 8 M.

SCOTT, R. H. Weather Charts and Storm Warnings. Henry S. King & Co.

Philology.

PROMIS, C. Vocaboli latini di architettura posteriori a Vitruvio, oppure a lui sconosciuti. Torino: Stamperia Reale.

UJFALVY, C. E. de, et R. HEYTZBERG. Grammaire finnoise d'après les principes d'Eurén. Paris: Maisonneuve.

SCIENCE.

Illustrations of the Centimetre-Gramme-Second (C. G. S.) System of Units. By J. D. Everett, M.A., D.C.L., F.R.S.E., Professor of Natural Philosophy in Queen's College, Belfast. Published by the Physical Society. (London: Taylor & Francis, 1875.)

At the meeting of the British Association in 1872 a committee was appointed for the selection and nomenclature of dynamical and electrical units, and in 1873 and 1874 the reports of the committee were presented to the Association. In the first report the committee

"recommended the general adoption of the Centimetre, the Gramme, and the Second as the three fundamental units; and until such time as special names should be appropriated to the units of electrical and magnetic magnitudes hence derived, they recommended that they be distinguished from 'absolute' units otherwise derived, by the letters 'C. G. S.' prefixed, these being the initial letters of the names of the three fundamental units."

The committee proposed special names for two derived units, *dynes* (from the Greek δύναμις) for the C. G. S. unit of force; and *erg* (from the Greek έργον) for the unit of work. In their second report they expressed the belief that in order to make their recommendations fully available for science teaching and scientific work, a full and popular exposition of the whole subject of physical units was necessary, together with a collection of examples, illustrating the application of systematic units to a variety of physical measurements.

The volume before us, drawn up by Prof. J. D. Everett, the Secretary of the committee, is designed to meet this want. Though the volume is small, its scope is by no means narrow, and its rich lists of tables and data, all reduced to one uniform scale, will be hailed as a real luxury by those physicists who know from experience with what labour and weariness the conversion of physical data from one set of units to another is attended. The examples, which as a rule are appended to each chapter, and form a valuable adjunct to the text, will aid in impressing upon the mind of the student correct ideas on the subject of dimensions

and units, which are frequently found so difficult to grasp.

For the simplification of language, and for fixing definite notions in the mind, it would be a great advantage to have special names reserved for the more important of the derived units. Practical electricians have already brought into general use several such names—electrical resistance being expressed in ohms, capacity in farads, electromotive force in volts, &c. This work of Prof. Everett, which may be looked upon as embodying and amplifying the report of the British Association Committee, suggests only two new names, *dyne* and *erg*, above referred to, but doubtless we shall, in the course of time, have special names for other important units, both in the science of electricity and in other branches of physical research. The little volume before us, though not so complete as it will probably be made in later editions, will prove to be of the greatest service to the scientific calculator, and Dr. Everett deserves the best thanks of physicists for the work he has so successfully accomplished.

The *Illustrations of the C. G. S. System of Units* is published by the Physical Society, a Society which, though able to count little more than two years from its birth, is already beginning to rival in vigour, and more than rival in attractiveness, many of its older sisters.

In the first chapter of the book we find a complete account of the general theory of fundamental and derived units, and of dimensional equations. The dimensions are given of such magnitudes as velocity, acceleration, momentum, density, force, work, energy, angle, angular momentum, stress, strength of a centre, curvature, tortuosity, &c.

The question of the selection of units is then discussed. The reason which guided the committee in selecting the centimetre and gramme, rather than the metre and gramme, was that, since a gramme of water has a volume of approximately one cubic centimetre, the former selection makes the density of water unity; whereas the latter selection would make it a million, and the density of a substance would be a million times its specific gravity, instead of being identified with its specific gravity as in the C. G. S. system. Only one member of the committee dissented from this view, the grounds of his objection being that the centimetre is far too small, and leads to units of force and work which are so small as to be seriously inconvenient.

This objection will be deemed to have less weight when it is remembered that the exclusive adoption of any common scale necessarily involves the frequent use of very large and very small numbers. Whatever system of fundamental units be adopted, some of the derived units must be very large or very small. Such numbers are most conveniently written by expressing them as the product of two factors, one of which is a power of 10, the resolution being effected in such a way that the exponent of the power of 10 shall be the characteristic of the logarithm of the number. Thus 3240000 will be written 3.24×10^6 , and .00000324 will be written 3.24×10^{-6} . Very large and very small numbers being always written on this

plan, it appears to us that the disadvantage of their use is sensibly diminished.

We may remark that throughout the book no definition is given of a "gramme." A gramme is defined in the common text books as the mass of a cubic centimetre of distilled water at 4° C. under atmospheric pressure; from which definition it follows that the density of distilled water at 4° is unity, a cubic centimetre being the unit of volume. At page 18, however, the absolute density (in grammes per cubic centimetre) at 4° is stated—in accordance with the observations of Kupffer as reduced by Prof. W. H. Miller—to be not 1 but 1.000013. Hence water has the unit density when its temperature is not 4°, but between 2° and 3°, or between 5° and 6°. It should have been stated how it comes to pass that the density of distilled water at 4° is not equal to unity.

The unit of force—the dyne—is that force which, acting upon the unit of mass (a gramme) for the unit of time (a second), generates the unit velocity (a velocity of a centimetre per second).

The unit of work—the erg—is the amount of work done by a dyne exerted through a distance of a centimetre.

The standard pressure usually adopted in scientific work is the pressure of 76 centimetres of mercury at 0° C. It is obvious that this pressure is not absolute, since the weight of the mercury column depends upon the value of *g*, which varies with the locality. Hence the commonly adopted standard denotes different pressures at different places. At London it is 1.0138×10^6 (dynes per square centimetre), and at Paris 1.0136×10^6 . At London the height which would give a pressure of 10^6 is 74.964 centimetres or 29.514 inches. Prof. Everett proposes that this pressure should be adopted as the standard atmosphere. Calculation would thereby be greatly facilitated. Our standard pressure would thus be the pressure of a megadyne (i.e., a million dynes, the prefix *mega* denoting multiplication by a million) per square centimetre.

The subject of Heat has a larger place assigned to it than the subjects of the chapters which precede it—Astronomy, Acoustics, and Light. Questions relating to thermal capacity, thermal conductivity and emission, are fully treated and illustrated. Calculations connected with change of units in the case of conductivity are the more difficult for students, from the fact that the unit of heat adopted is sometimes the heat required to raise unit mass of water one degree, and sometimes the heat required to raise unit volume of water one degree.

Scarcely two observers have adopted the same units in their researches on Conductivity. Principal Forbes's results for the conductivity of iron are expressed in terms of the foot and minute, the thermal capacity of a cubic foot of water being unity. Sir William Thomson employs the same units except that he substitutes a second for a minute. Prof. Everett's results, obtained from the Greenwich underground thermometers, are in terms of the French foot and the year. Ångström employs as units the centimetre and the minute, Peclet the

metre and second. In the book before us we are able to compare at once the results arrived at by all these various observers, since they are reduced to one invariable scale.

The last two chapters—on Magnetism and Electricity—will be found to be among the most useful in the book. In the former Prof. Everett presents the dimensions of the various magnetical magnitudes in such an order that the reader is enabled to trace the dimensions of any particular magnitude he may require by following the series back to the fundamental units through the dyne. Thus, the unit magnetic pole is defined to be that which repels an equal pole at the distance of 1 centimetre with a force of one dyne. From this definition the dimensions of pole (or strength of pole) are at once obtained. The intensity of magnetic field is the force which a unit pole will experience when placed in it. Hence the force on a pole *P* will be intensity of field $\times P$. Thus the dimensions of intensity of field are obtained from those of pole and force. The work required to move a pole *P* from one point to another is the product of *P* by the difference of magnetic potentials of the two points. Hence the dimensions of magnetic potential are obtained from those of pole and work.

The same plan is followed in the case of the electrical units. Here it was necessary to distinguish between electrostatic and electromagnetic units, and this distinction has been very carefully and lucidly brought out by the author. The electrostatic unit of quantity is analogous to the unit magnetic pole. It is that quantity of electricity which repels an equal quantity at the distance of one centimetre with a force of one dyne. The remaining electrostatic units are those of potential, capacity, current, resistance, and electrical force. The dimensions of the fundamental electromagnetic unit (current strength) are obtained directly from those of magnetic field-intensity, the relation between the two being given by a tangent galvanometer of given form and construction. The dimensions of the other electromagnetic units, quantity, capacity, electromotive force and resistance, are deduced from those of current. The ratio of the two units of quantity—electromagnetic and electrostatic—is found to have the same dimensions of velocity and is equal to 3×10^{10} C.G.S. units of velocity.

In Art. 131 Prof. Everett investigates the units of length, mass, and time, such that this ratio may be equal to unity, or in other words that the electrostatic may be equal to the electromagnetic units. It is shown that

The new unit of time will be about $1^h 53^m$.

The new unit of length will be about 118 thousand earth quadrants.

The new unit of mass will be about 2.66×10^{14} times the earth's mass.

A. W. REINOLD.

Der Platonische Staat. Von A. Krohn. (Halle: Mühlmann, 1876.)

THIS very curious and really instructive book may be best described as an attempt to apply to the Platonic canon the same principles of criticism which the school of

Tübingen has applied to the canon of the New Testament; it is not the author's fault that he has not been able to find a starting-point for his investigation which his opponents would be obliged to treat as respectfully as the opponents of the Tübingen school must treat the four test Epistles. It is not a matter of theory that St. Paul wrote the four test Epistles; it is a matter of theory that the *Memorabilia* of Xenophon, as we have them, are interpolated, and that the only genuine part of them is the account of Socrates' positive teaching, which was Xenophon's real "apology" for his master, and that the "apology" which we now have is a supposititious work coined when the real *Apology* had been interpolated into the *Memorabilia*. Dr. Krohn has expounded this thesis in a separate work, which I have not seen; but, as Xenophon's writings are generally regarded with more or less suspicion, it is not improbable that Dr. Krohn's view of the *Memorabilia* might gain acceptance with or without modification. To judge by the *résumé* of his argument in the present work, there really seems reason to think that it might be possible to reconstruct a book out of the *Memorabilia* which should answer better to Xenophon's programme, and do more credit to Socrates' memory, than the *Memorabilia* do as they stand. In the present state of opinion on such subjects, of those who had gone as far as this more might be inclined to decide that the book had been interpolated than that the author had enlarged it. But there is a great difference between admitting a theory of this kind as a *terminus ad quem* and admitting it as a *terminus a quo*: and it is this last admission which Dr. Krohn demands. According to him, Socrates was before everything else a social reformer whose originality lay in this, that he based his political hopes on a positive ethical doctrine. Plato found a psychological basis for this doctrine, and developed his psychology into a scheme of transcendental mysticism; the whole of which process is still to be traced in the *Republic*: the ironical, sceptical side of Socrates, both in "Plato" and "Xenophon," is to be set down to the ingenuity of Epigoni, who worked up the hints of their masters; the dialectical side of Platonism may be due either to the exaggerations of disciples or to the failing judgment of the teacher.

All this is very startling, and a great deal of it is very arbitrary. For one thing, Dr. Krohn simply refuses to see that Socrates looked at the relation of the sexes from a Greek, not from a Christian, point; for another, he has very little literary perception, and when he has proved that Plato's *Dialogues*, as we have them, come short of logical consistency and symmetry, he thinks he has proved that the universal esteem of Plato as a great artist is a superstition that rests on nothing better than the admirable style of the *Republic*. A still more general presumption against his scepticism might be drawn from a principle of his own, for Dr. Krohn has a very strong and refreshing sense of the truth that speculation ought, upon the whole, to be subordinate to practice: it is a corollary of this that criticism, upon the whole, ought to be subordinate to

tradition, for a demonstration of the necessity of believing everything that is believed ought to be as superfluous as a demonstration of the advantage of doing everything that is done. Moreover, if we admit the existence and authority of Xenophon's *Apology* in the shape to which Dr. Krohn would restore it as something incontestable, still it is possible to draw overstrained inferences from the most incontestable facts. Granting that the *Memorabilia* are largely interpolated, they may have been interpolated by a writer with much second-hand knowledge of Socrates, independent of Xenophon's book. It is surely uncritical to disbelieve everything about an historical character which is not stated by a professed apologist, even when the apologist is the best authority we have; and the question always remains to what charges the apologist means to reply. Such an apology as Dr. Krohn supposes Xenophon to have written would have been very well fitted to meet the case of people who disliked the elenchus without understanding it and would be reassured by learning that Socrates gave his pupils who really knew him sound practical advice; but then we should still be left to find out how an earnest practical moralist came to deal so largely in barren and unsettling dialectic. But although it is impossible to approve Dr. Krohn's method of criticism, which consists largely in setting up cheap objections against all data which it requires any mental effort to connect with the fixed points which he has selected, it is certain that his analysis of the *Republic* contains much that is unfamiliar and worth attention. We may refuse to believe that the *Republic* was the only monument of Plato's life, or the only one that is worthy of him, but we pass over much when we regard it simply as a part of his works, as a stage in his philosophy instead of a whole in itself and the record of more than one stage of his development. We know that the order in which the successive additions to *Faust* stand in the completed work is not a guide to the order in which they were composed; and there is really no reason for supposing that the eighth and ninth books of the *Republic* are later than the sixth and seventh, or even than the fifth, for, as Dr. Krohn correctly remarks, we find no trace of anything but ordinary family relations in the description of the transition from the perfect State to the timocratical, and the decline of education refers exclusively to the account of education given in the third book; and it is certainly very hard to suppose that Plato had a theory of ideas *in petto* when he was tracing out the psychological effects of the traditional education which he proclaimed to be perfect if rightly used, because, as Dr. Krohn points out, the upper classes in Greece needed education only to form character—their intelligence might be trusted to take care of itself. Nor, when Plato was occupied with the conception of *physis* as a paramount and sufficient guide to *politiké*, the highest science, can we think that he already had formed a conception of a transcendental antithesis between the sensible and the intelligible, in the light of which the world of sense and its practical occupations were reduced to the shadows of the cave.

We may even follow Dr. Krohn in the distinction which he draws between the cheerful idealism of the sixth book and the rather depressing and overstrained mysticism of the seventh, though it is hard to determine *a priori* whether both may not be different sides of the same view of things. At any rate, the author is on surer ground in the concluding section of the book, where he points out how closely the oldest parts of the *Republic* correspond to the Socratic programme as described in Xenophon, though he fails to notice that some of the coincidences he introduces from the later books are put into the mouth of Glaucon as coming short of the true Socratic spirit. On the other hand, his treatment of the doctrine of immortality in the tenth book is most unsatisfactory; the discussion of the symbolism is wooden and not even irreproachably correct, and the author actually allows himself to deny that *κατὰ τὴν εἰσθυσίαν μέθοδον* is an allusion to the inductive idealism of other dialogues. Dr. Krohn's present work is only the first volume of *Studien zur Sokratisch-Platonischen Literatur*; it is to be wished that before another volume appears he may make the acquaintance of Prof. Jowett's *Plato* (at present he seems to have studied no English Platonist but Grote), and the more subtle and sympathetic method of the Master of Balliol might perhaps lead him so to recognise the bearing of his own original and suggestive enquiries upon the whole subject of Platonic literature as to present their results in a less paradoxical and unacceptable form. G. A. SIMCOX.

SCIENCE NOTES.

ASTRONOMY.

Celestial Photography.—At a recent sitting of the Académie des Sciences, M. Cornu exhibited specimens of photographs of the sun, moon, and planets, taken with a refractor of fifteen inches' aperture, which he had specially adapted to photographic work by the device of separating the two lenses of the object-glass. By this means the correction for achromatism is altered, so that the greenish-blue and ultra-violet rays, which are the most important for photographic purposes, are united instead of the scarlet and greenish-blue, the combination which gives the best result for optical observations. M. Cornu has succeeded in making this alteration in a very simple manner, allowing the lenses to be separated or brought together again readily, according as the instrument is required for photography or ordinary observations; the only change of importance being a shortening of the focal length by some six or eight per cent. M. Cornu's experiments were carried out at the Paris Observatory with a telescope originally constructed for Arago, and quite recently restored and put into proper order for use in M. Cornu's determination of the velocity of light.

Discovery of Nebulae.—The Foucault reflector of the Marseilles Observatory (under M. Stephan's direction) has been devoted for some time past to the search for nebulae, the result of which has been the discovery of 400 of these bodies. Most of them are extremely small, as was to be expected from the circumstance of their having escaped the notice of previous observers, and their positions could therefore be determined with considerable accuracy, a point of great importance for the investigation of their proper motions. M. Stephan has in every case compared the place of the nebula with that of a neighbouring star by means of the

filament micrometer, using the same care as in the case of a small comet, and great accuracy may therefore be hoped for. M. Stephan's recent observations are given in the *Comptes Rendus*.

The Satellite of Neptune.—Since the erection of the great refractor at Washington, observations have been made of Neptune's satellite, with the view of determining the mass of the planet in terms of the sun's mass, which can be done with great accuracy by comparing the time of revolution and the distance of the satellite from its primary with the corresponding quantities in the case of a planet revolving round the sun. Prof. Holden has discussed, in the *Astronomische Nachrichten*, the results thus obtained, finding the mass of Neptune to be 1-18500th part of that of the sun, or nearly double that of the earth, a value which is somewhat smaller than that found by Prof. Newcomb from his observations in 1873 and 1874, and much nearer the mean of the results obtained by previous observers.

The Tail of Coggia's Comet of 1874.—Taking advantage of Dr. Schmidt's observations, at Athens, of the direction of the tail of this comet, Prof. Bredichin has discussed the question of its position with reference to the plane of the comet's orbit, through which the earth passed on July 21. From Dr. Schmidt's observations it appears that the tail was then exactly in the direction of the radius vector from the sun, from which it follows that it lay in the plane of the orbit; and further, it was then perfectly straight, though sensibly curved and in opposite directions on the day preceding and the day following, a fact which shows that the curvature was entirely in the plane of the orbit. Prof. Bredichin has further found that the tail made an angle of 36° with the prolongation of the radius vector on July 20, and of 40° on July 22, lagging behind it, with reference to the direction of the comet's motion.

The Corona Line in the Solar Spectrum.—One of the important results of the solar eclipses of 1870 and 1871 was the discovery that the spectrum of the corona exhibited bright lines, showing that it was composed of glowing hydrogen, and of an unknown gaseous substance, whose presence was indicated by a bright line which corresponded in position with a certain absorption line in the solar spectrum. This dark line in the green is at 1474 of Kirchhoff's scale, and sensibly coincident with one of the short lines in the spectrum of iron, but as the more marked lines of iron are not found in the corona it can hardly be inferred that the corona line is due to the vapour of iron, especially as Mr. Lockyer has shown that the short lines—i.e., those found only in the immediate neighbourhood of the electrode—are due to some compound of the metal, and that it is only the lines which extend to some distance from the electrode that can be considered to belong to the metal itself in a free or uncombined state. In the June number of the *American Journal of Science* Prof. Young has set the question of the identity of the corona line with the line of iron at rest by the discovery that the "1474" line in the solar spectrum is really double, and that the narrower component belongs to the spectrum of iron, while the other is the true corona line. Of course, this discovery is only a small step towards determining the gas to which this latter is due, but at any rate it shows that there is no real connexion with the spectrum of iron, and thus clears the ground for future enquiry. Prof. Young has obtained this result by the use of a diffraction grating of lines ruled on a silvered-glass speculum, 8640 to the inch, observing the spectrum of the eighth order. In order to get over the difficulty caused by the overlapping of spectra of the higher orders, Prof. Young has introduced a prism in front of the observing telescope, having its refracting edge perpendicular to the slit, and therefore causing a separation of the colours in a vertical direction. In this way the red of the sixth order falls below the yellow of the seventh,

and this underneath the green of the eighth, while above this lies the blue of the ninth, and above that the extreme violet of the tenth.

Physical Observations of Saturn.—For four years past M. Trouvelot has had frequent opportunities of observing the planet Saturn under very favourable circumstances, and he has now communicated the results to the *American Journal of Science*. His most important conclusions are:—(1) That on the outer margin of the principal division between the rings some singular dark forms are seen on the ansae, which may be attributed to a jagged outline of the corresponding ring; (2) that the thickness of the system of rings increases from the inner margin of the dusky ring up to the principal division, as shown by the form of the shadow of the planet on the rings; (3) that cloud forms are to be seen on the rings, and that these change their position, as indicated by rapid changes in the indentation of the shadow; (4) that the dusky ring is not transparent throughout, but increases in density outwards, so that at about the middle of its width the limb of the planet ceases entirely to be seen through it. This is contrary to all observations hitherto made, and would therefore seem to indicate that a change has taken place in the last few years. M. Trouvelot's observations have been made with telescopes of six, fifteen, and twenty-six inches' aperture, and are therefore entitled to the more confidence from the variety in the optical means used.

A Nebula-Photometer.—Prof. Pickering has devised a photometer to measure the intensity of any part of a nebula, with a view of detecting changes of brightness. The principle is that of Dove's photometer, which is somewhat similar to that of Bunsen, the essential feature being a small film of translucent collodion (on a glass plate) placed at the principal focus of the telescope, and illuminated in front by the light of the portion of the nebula under examination, and behind by a lamp, the intensity of which can be decreased at will by two crossed Nicol prisms, or in other ways. The light is thus varied till the spot of collodion disappears from the equality of the illumination on the two sides, and the brightness of that portion of the nebula is thus determined in terms of the lamp as a standard. The brightness of the sky must also be determined and subtracted from the result found for each portion of the nebula.

BOTANY.

***Calluna vulgaris* in America.**—Dr. Asa Gray reports, in *Silliman's Journal*, the discovery of a new station in America for *Calluna vulgaris*. It will be remembered that up to about ten years ago it was universally believed that no species of heath existed in a wild state on the American continent. This same species had been sparingly collected in Newfoundland, which was regarded as its western limit. But in 1866, or 1867, Mr. Jackson Dawson discovered a patch of *Calluna* in Tewkesbury, Massachusetts. Naturally, botanists at first were doubtful as to its being really indigenous in this locality, though the fact of its occurrence in Nova Scotia and Cape Breton being soon afterwards recorded was almost conclusive. Subsequently an intermediate station on Cape Elizabeth, near Portland, Maine, was detected by Mr. Pickard, a Scotch gardener. We have now the satisfaction of recording a second station in Massachusetts, not far from the former one. Mr. James Mitchell, of Andover, is the present discoverer, and the station is in the western part of Andover, half-a-mile north-east of Hagget's Pond, and five miles north of the Tewkesbury Station. Mr. Mitchell accidentally met with this patch of the heath last summer, and, being a Scotchman, recognised it, took home a sprig of it, and, at a subsequent visit, grubbed up one or two small plants, which a neighbour still has in cultivation. Dr. Gray has examined fresh specimens from this locality, and says they are of the green and nearly

glabrous variety, precisely like the Tewkesbury plant. It should also be noted that this station, on the authority of the Rev. Mr. Wright, is near an extensive glacial moraine which traverses that district, and which has been traced for a great distance northwards.

***Pirus cordata* in Britain.**—In Trimen's *Journal of Botany* for the current month, Dr. Maxwell T. Masters endeavours to show that the *Pirus* described in the *Report of the Curator of the Botanical Exchange Club*, in 1871, as *Pirus communis* var. *Briggsii*, is identical with *P. cordata* of Desvaux. The present distribution of this form is very interesting in connexion with the migrations of peoples and plants. The British station is near Plymouth, and the same, or a barely differt ent, form is found in Brittany, and on Mount Elbruz in north-east Persia. In a paper read before the British Association at Bristol in 1875, Dr. Phené accounts for the presence of *Pirus cordata* in Western Europe by the fact of the country having once been inhabited by a race of people having strong Oriental characteristics.

Septate and Continuous Mycelial Tubes of *Peronospora infestans*.—In the controversy respecting the nature of the bodies discovered by Mr. Worthington Smith, and believed by him to be the oospores of *Peronospora infestans*, it was objected by some that the mycelium as drawn by him was not that of *Peronospora* at all. Now, Mr. C. B. Plowright figures in the *Gardener's Chronicle* for August 19 a portion of mycelium of this fungus, in which some of the branches are septate, while others are continuous tubes. The non-septate tubes contain abundance of granular protoplasm; and it is in these tubes, according to Mr. Plowright's observations, that the oospores are generated. In the same place Mr. Plowright represents oospores within the coils of a spiral vessel. It is gratifying to find that no undue importance was attached to Mr. Smith's discoveries, and it would be a graceful act on the part of the Royal Agricultural Society, who employed a foreign mycologist to investigate the potato disease, to bestow some reward upon this gentleman for his untiring and valuable labours in the same direction.

Temperature of the Air and Soil in Relation to the Growth of Plants.—Signor Cantoni, the director of the Agricultural Institute of Milan, has long been engaged upon a series of meteorological observations, more particularly with the object of ascertaining the influences of the differences in temperature of the soil and air on vegetation. An abstract of the results obtained is given in a recent number of the *Annales Agronomiques*. The commencement of growth in spring, its continuation and arrest, depend upon physico-chemical causes connected with the temperature of the soil and of the air considered both abstractedly and in relation to each other. But growth of the herbaceous portions of a plant, at least according to Cantoni's conclusions, is actually favoured by a soil whose temperature is several degrees below that of the air. Growth takes place, he asserts, when the difference in the temperature of the soil and air equals or exceeds 3° Cent. A smaller difference is required for the formation of starch, and particularly of sugary matters. Signor Cantoni thinks that by careful observations of this character we may hope to understand why plants in the same climate, in the same soil, and subjected to the same general conditions, do not begin and cease to grow simultaneously; why one plant absorbs more carbonic acid than another; why the same plant sometimes absorbs more, sometimes less of the gas, and why, when absorbing the same quantity of the gas, it varies in vigour; why growth ceases in autumn though the air is notably warmer than in spring, when growth commences; and a number of other problems of plant-life.

Sources of the Nitrogen of Plants.—The growth and nutrition of plants is a subject occupying at

the present time the attention of many biologists, and therefore it may not be inopportune to call attention to the apparatus for determining the sources of the nitrogen of plants, exhibited by Mr. Lawes in the biological section of the Loan Collection at South Kensington. We should explain, however, that this apparatus was designed rather to ascertain whether plants are able to assimilate the free nitrogen of the atmosphere than to determine the actual sources of their nitrogen. It is not our intention to describe this apparatus in detail, nor to enter fully into the results of the experiments, which were conducted nearly twenty years ago. It may be stated that the results of these experiments—which are fully set forth in the *Philosophical Transactions*, part ii., 1861—are still accepted as decisive as regards the non-assimilation of uncombined nitrogen by plants. The greater part of the apparatus is a contrivance for washing and conducting the air to the isolated plants free of ammonia. By pressure of water the air was forced through sulphuric acid and a saturated solution of ignited carbonate of soda before reaching the medium in which the plant was growing. The plants were all raised from seed in this isolated medium, in a soil previously deprived of all its combined nitrogen. Controlling experiments were conducted simultaneously, and they fully confirmed the view that free nitrogen is not assimilated by plants. When deprived of combined nitrogen, the seeds in most cases germinated and grew, but only developed as miserable plants, which formed no traces of seed in the most vigorous; and the actual gain, in any instance, of nitrogen, beyond that contained in the seeds, in the whole plant, subsequently analysed, was so infinitesimally small that it might be due to error in the analysis. In most cases there was a slight loss. Against this, plants supplied with a known quantity of combined nitrogen were as healthily developed as could be expected under the artificial conditions necessary for the experiment; but these did not, as was thought possible with their greater vigour, assimilate any free nitrogen.

Ergotised Grasses.—Mr. A. S. Wilson has been making some observations and experiments on ergot, which are published in the *Transactions* of the Botanical Society of Edinburgh, and reprinted in a pamphlet form. In the district (Aberdeen- and Kincardine-shires) where his investigations were carried out, Mr. Wilson rarely found ergotised rye, though he sought for it year after year. Indeed, ergotised barley was almost as frequent as ergotised rye. The question arises, how did ergot become specially associated with rye? Was ergot formerly more prevalent on rye, or is it still in other localities? If so, there must have been some change in the conditions, though it is difficult to say what. It is a noteworthy fact that ergot has spread, within the last two or three years, to an alarming extent in some parts of New Zealand. The grasses most subject to ergot in the district named are: *Glyceria fluitans*, *Lolium perenne*, *Phleum pratense*, *Holcus mollis*, and *Anthoxanthum odoratum*. Less frequently: *Triticum sativum*, *T. repens*, *Secale cereale*, *Hordeum distichum*, *Nardus stricta*, *Alopecurus pratensis*, *Phalaris arundinacea*, *Aira caespitosa*, *A. flexuosa*, *Holcus lanatus*, *Arrhenatherum aenaceum*, *Poa pratensis*, *P. annua*, *Dactylis glomerata*, *Festuca elatior*, *F. pratensis*, and *Lolium temulentum*. It is a singular fact that none of the species of *Bromus* are ever ergotised, nor are oats. With respect to the number of species of ergot fungus, Mr. Wilson is of opinion that there is only one. Accompanying the text is a colotype plate representing twelve different ergotised grasses, but on too small a scale to be of any use.

The Influence of Temperature on the Movement of Protoplasm.—In the *Flora* for April and May Dr. Veltin describes and illustrates some researches he has been conducting on the influence of temperature on the movement of the protoplasm in

Nitella syncarpa, *Elodea canadensis*, *Chara foetida*, and *Vallisneria spiralis*. He also describes the apparatus employed to control and register different degrees of temperature. Taking *Elodea canadensis* first, the granules of chlorophyll were motionless, or nearly so, at the freezing point; and isolated granules traversed a tenth of a millimetre in 50 seconds, at a temperature of 34°-25 Fahr., in 29 seconds at 36°-5, in 21.7 seconds at 41°, in 13.1 seconds at 50°, in 9.3 seconds at 68°, in 5.3 seconds at 97°-25, and at 104° they were again motionless. In *Vallisneria spiralis*, the increase of velocity for temperature was much more regular, especially above 36°-5. At 34°-25, 45 seconds were consumed in travelling the same distance, whereas at 35°-5 the time was only 27 seconds. With increasing temperature there was a gradual decrease in the time required up to 101°-75 Fahr., at which temperature the time occupied in traversing the tenth of a millimetre was only 2.3 seconds. Above the last temperature named the movement gradually became slower, and ceased altogether at 113°. In *Chara foetida* the rate was much greater for temperature, and the maximum rate of movement much greater. Thus, at 34°-25, 20 seconds; at 36°-5, 7 seconds; and at 93°-0 the time occupied was only 1.06 seconds.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, August 2.)

SIR SIDNEY SMITH SAUNDERS, C.M.G., Vice-President, in the Chair. Mr. Stevens exhibited *Tyllus unifasciatus* and *Xylotrogus brunneus* taken on an oak fence at Upper Norwood; and Mr. Champion exhibited *Harpalus 4-punctatus*, *Dendrophagus crenatus*, and other rare Coleoptera from Aviemore, Inverness-shire.—Mr. Forbes exhibited a specimen of *Quedius dilatatus* taken by him at sugar in the New Forest.—From a despatch from H.M. Chargé d'Affaires at Madrid, a copy of which was forwarded to the Secretary through the Foreign Office, it appeared that the damage done this year by the locusts was considerably less than that of last year, owing to the number of soldiers which the Government had been able to employ since the war was over, to assist the inhabitants of the districts where the plague existed in destroying the insects. Specimens of the locust as well as a number of earthen tubes containing the eggs were forwarded to the Society, and on examination they were found to be the *Locusta albifrons*, Fab. (*Deuticus albifrons*, Savigny).—Mr. McLachlan exhibited a series of thirteen examples of a dragon-fly (*Diplax meridionalis*, Selys) recently taken by him in the Alpes Dauphinés, remarkable for the extent to which they were infested by the red parasite described by De Geer as *Acarus libellulae*. They were firmly fixed on the nervures at the base of the wing, almost invariably on the underside, and being arranged nearly symmetrically had a very pretty appearance, the wings looking as if they were spotted with blood-red. He considered that the Acari must have attained their position by climbing up the legs of the dragon-fly when at rest.—Mr. F. Smith read a note on *Nematus gallicola*, Steph., the gall-maker, so common on the leaves of species of *Salix*, but of which the male had, apparently, not previously been observed. From 500 or 600 galls collected by him in 1875 he had obtained a multitude of females, but only two males, and a similar experiment in 1876 resulted in a single male; and he thought that by perseverance in this way it would be possible to obtain the males of this and other allied species, of which the males were practically unknown, the female being capable of continuing the species without immediate male influence; and he argued from this that the long-sought males of *Cynips* might some day be found by collecting the galls early in the year. He expressed his belief that Mr. Walsh had proved beyond question the breeding of a male *Cynips* in America, although the precise generic rank of the supposed *Cynips* was disputed by some of the members present.—The President (Professor Westwood) who was unable to be at the meeting, forwarded some "Notes of the Habits of a Lepidopterous Insect, parasitic on *Fulgora canaliculata*, by J. C. Bowring," with a description of the species, and drawings of the insect in its different stages, by himself. It appeared that the cocoon-like larvae were found attached to the

dorsal surface of the *Fulgora*, feeding upon the waxy secretion of the latter, and covering the insect itself with a cottony substance. From its general appearance the Professor was disposed to place it among the *Arctiidae*. This extraordinary insect was discovered many years ago by Mr. Bowring, and he (Mr. Westwood) had noticed it at the meeting of the British Association at Oxford in 1860, under the name of *Epipyrops anomala*.—The Rev. R. P. Murray forwarded a paper by Mr. W. H. Miskin, of Brisbane, containing "Descriptions of New Species of Australian Diurnal Lepidoptera in his own collection."—Mr. Edward Saunders communicated the third and concluding portion of his Synopsis of British Hemiptera-Heteroptera.

FINE ART.

The Archaeology of Rome. By John Henry Parker, C.B. Volume II. The Forum Romanum and the Via Sacra. (Oxford: James Parker; London: John Murray, 1876.)

THE progress of discovery in Rome has been so rapid of late, owing to the extensive excavations in the Forum and elsewhere, that Mr. Parker has thought it expedient to change his plan of publication and complete this part of his work at once. He has arranged his materials in the form of a walk from north to south, from the Capitol to the steps leading up to the Via Sacra on the south. He might have reminded us that Virgil had adopted a similar method of illustrating the topography of Rome, when he makes Evander walk with Aeneas up the valley between the hills, and describe the objects on either hand. In the Preface to the second part (on the Via Sacra) our author gives an interesting account of the origin and extent of his own researches. England may claim no small share in these discoveries. The great excavations in the Forum were begun about 1812 by the Duchess of Devonshire, then resident in Rome, who excavated all the space between the Tabularium and the modern road. Louis Napoleon bought the Farnese Gardens, which happen to consist of the exact site of the earliest fortress, the old *Roma Quadrata*, but at first he only excavated in search of statues for the museums at Paris; and it was only after the example had been given by the British Archaeological Society of Rome, of making excavations for historical objects only, that the Emperor decided on continuing the excavations on the Palatine for such objects also. It is very instructive to compare Mr. Parker's view of the Forum in 1650 at the time of the Jubilee (plate 1), with the view in 1874 (plate 2):—

"The central arch of the great triumphal building of Septimius Severus is filled up to half its height, and the side arches almost to the top. The three columns of the Temple of Saturn (given separately in plates 6 and 7) have only one-third of their height above ground. The column of Phocas, and the celebrated three columns of the Dioscuri, have no bases visible. Of the Basilica Julia not a vestige can be seen. The Palatine is a spruce garden, with no ruins at all visible."

The excellent illustrations from photographs give us means of checking Mr. Parker's statements throughout, and he has added to them a complete copy of the Monumentum Ancyranum with Mommsen's explanations and supplements, and of the old Marble Plan of Rome, which was thrown down and broken by the earthquake that over-

threw the Basilica of Constantine. One of the fragments of the Marble Plan gives a view of the Porticus Liviae, to which Mr. Parker has devoted special attention. There are also plates of the coins or medals which represent buildings and sculptures in the Forum. The excavations have shown that the Forum is much smaller than was expected, and the Basilica Julia extends down the whole length on the western side. The churches of the Ara Coeli, &c., of course obtain due attention, and here Mr. Parker's earlier studies naturally come in.

"In both these cloisters the peculiarly ugly Roman buttress is used, consisting of a straight slope, without any break or set-off. This buttress is universally copied in the cloisters of the friaries, commonly miscalled Abbies, in Ireland. As Rome was always at least a century behind England and France in each change of the Mediaeval styles, so we find the same in Ireland. The architecture of the friary churches and convents of the fifteenth century in Ireland, as in Rome, is often a bad imitation of that of England in the twelfth or thirteenth, as in this cloister of the fourteenth century at Ara Coeli. It was only in the Renaissance, or revival of the Pagan style, that Rome was in advance of the Western nations."

Mr. Parker rightly lays stress on the use of photographs and photo-engravings in preference to drawings. No artist ever thinks of showing the thickness of the mortar between the joints of the stones, or the thickness of the bricks; yet on these two points the date of a building often depends, at the most important turning-points in the history of architecture. Any of Mr. Parker's extensive series of photographs can be had for a shilling, and they are invaluable as illustrating many objects that are now buried again or entirely destroyed. We have had much pleasure in following the course of discovery in this volume, though here controversy is still actively at work, and Mr. Parker has to fight hard on several points to hold his ground. We would just notice that when he says, "this door (plate 8) opened at the foot of the steep flight of stone steps believed to be mentioned by Cicero as the steps of the Aerarium, and the mounting of which is jocularly compared by him to climbing the Alps," he is laying too much stress on the passage of Cicero "pro Fonteio." Fonteius, the praetor of Gaul, was accused of appropriating public money, but there was no proof against him in the Treasury accounts, and Cicero says, "quae est ista accusatio quae facilius possit Alpes quam paucos aerarii gradus ascendere?" The fewer and shorter and easier the steps of the Treasury, the stronger would be Cicero's antithesis. The passage really proves nothing about the Treasury either way. We trust soon to see the next part of the *Archaeology of Rome*, and wish Mr. Parker all health and strength to complete his work.

C. W. BOASE.

Nachrichten von Künstlern und Werkleuten Nürnbergs. Von Johann Neudörfer, 1547. (Wien: Braumüller, 1875.)

THE quaint little old German volume, with solid binding and yellow pages, that students of German art now and then come across in libraries under the title of Neudörfer's *Nachrichten von der vornehmsten Künstlern*

und Werkleuten so innerhalb hundert Jahren in Nürnberg gelebt haben, has lately been republished in modern form (that is, in paper cover, and Roman characters), as the tenth volume of Ettelberger von Edelberg's valuable series of *Quellenschriften für Kunstgeschichte*. Neudörfer's original manuscript, written, as the dedication to Georg Röhmer informs us, in the space of eight days, and finished on October 16, 1547, is unfortunately no longer in existence, but several copies of it differing slightly from one another have been preserved. Heller printed a portion of one in 1822, and the above-mentioned little volume was printed in 1828 by Dr. Friedrich Campe, from a manuscript in his own collection that he evidently thought was original, but which was most probably only one of the copies. The present edition is not taken from the Campe text, but from a manuscript of the sixteenth, or beginning of the seventeenth, century, preserved in the town library of Nürnberg. It has been carefully examined and compared with others by Dr. G. W. K. Lochner, keeper of the Archives of Nürnberg, and is enriched with numerous elucidatory notes.

Johann Neudörfer, who may be termed the Vasari of Nürnberg, was born in 1497, and exercised the profession of writing and arithmetic master in his native town in the first half of the sixteenth century. He was best known to his contemporaries as the inventor of a highly ornamental style of German handwriting, and had a large number of pupils and imitators. It is not, however, for his system of caligraphy that he is now remembered, but as being the founder of the art-history of Nürnberg, for no one before his time seems to have thought the artistic annals of that art-loving old town worth recording.

His biographies or "accounts" (*Nachrichten*) of the artists and artisans who were his fellow citizens are far shorter than those of his famous Aretine contemporary; and having been written simply for his own satisfaction, and that of his friend Georg Röhmer, to whom they are dedicated, without any idea of publication, they naturally have not the same literary merit. Nor are they distinguished by any critical knowledge of art. He expressly disclaims being learned in art matters ("der ich mich doch gar für keinen Kunstverständigen weiss"), but:—

"seeing that our Herr Gott," he writes, "has gifted this praiseworthy town before others with artists and art-workers, I have deemed it well during these eight days in which I have been spared night-time by my pupils, to prepare a short list of those whom I have seen, known, and with whom I have oftentimes had dealings, but with no other intention than that it should remain between us two [Röhmer and himself], and that on some holiday when we are sitting together, we may talk over it, and put each other in mind of many other particulars."

Whether these other particulars were ever added we know not. Probably not, or they might have corrected some of the numerous mistakes that appear in these biographies, which, although written for the most part about contemporaries and with every source of information available, are by no means free from inaccuracies and misstatements of date and fact. But, in spite of errors of this

kind that might easily glide into such an unpremeditated composition, the value of these contemporary records of the art-life of Nürnberg in the fifteenth and sixteenth centuries can scarcely be overrated, for they help us to form a more vivid picture of the quaint mediaeval town with its pious masons, coppersmiths, braziers, wood-engravers, potters, goldsmiths, architects, sculptors, and painters, than we could gain from any amount of study of dry documents and dusty archives. They form, indeed, a curious example of "How it strikes a contemporary," for in these naïve accounts the same importance is given to simple, honest workmen whose labours are now utterly forgotten as to the great artists of Nürnberg whose names have become world-famous. Thus we are told the history of the God-fearing Hanns Behaim the elder, and of his nephew and son, stonemasons on the Pennz; of Röhren Cunz, celebrated for his water-conduits; of Sebastian Lindenast, coppersmith, who wrought copper vessels "as though they were of gold or silver," and who was "graciously privileged by the Emperor Maximilian to gild his works;" of Caspar Wernher, locksmith and clockmaker, who made a wonderful ship with figures in it that moved about on the table, and who "exercised himself so much in the art of watchmaking that he lost his reason," but "was restored through medicines and God's grace;" of Georg Weber, carpenter, who, although he could neither read nor write, was excellent in mill-work, and understood proportion; of Hanns Glim and Ludwig Krug, goldsmiths; Georg and Nicolaus Glockendon, illuminists; of the family of Hirschvogel, glass-painters, one of whom, travelling in Italy, learnt the Majorca secret of enamelling pottery, and, bringing it back to Nürnberg, established the first Majolica manufactory in Germany; of Hanns Ehemann, spectacle-maker, Wolf Traut, painter, Simon with the lame hand, sculptor, Bernhard Müller, silk-embroiderer, and many other notabilities of their time and town, whose names for the most part now only survive in Neudörfer's pages. On the other hand, men of whom not Nürnberg only, but all Germany is justly proud, artists whose fame will live for centuries yet to come, often receive but slight notice. To Albrecht Dürer, certainly, Neudörfer accords a somewhat longer biography than is his wont, but his account of him is inaccurate in many particulars. The value then attached to Dürer's engravings is curiously revealed by the statement that "whoever might wish to purchase all his engraved art (*alle seine gerissene und gestochene Kunst*) could not do it under a matter of nine florins." Concerning Adam Kraft, also, we are told a few interesting details, as, for instance, that he worked with his left hand just as well as with his right, and that he always employed a strong ignorant country lad as his journeyman: but the celebrated Peter Vischer the elder, who with his five sons worked for twelve years on the noble shrine of St. Sebald, finishing it at last "to the glory of God alone, and to the honour of St. Sebald, Prince of Heaven, in 1519," has a very bare and short notice bestowed upon him, in which his great work is not even mentioned. The history of Veit

Stoss, the famous wood-carver, is likewise very insufficient. Baader in his *Beiträge zur Kunstgeschichte Nürnberg* has made known many particulars about this "unquiet burgher," who it appears was ordered by a "merciful Rath" to be publicly branded on both cheeks with a hot iron as a forger, so that the sentimental interest that is attached to the poor blind old artist is somewhat misplaced. Neudörfer tells nothing of this story, perhaps out of consideration for his erring fellow-townsmen. Of Antonius Koburger, the celebrated printer of Nürnberg and god-father to Albrecht Dürer, we are told that he had twenty-four presses working daily, giving employment to more than a hundred workmen (a large number in those days), all of whom went to their work at a certain hour, none of them being allowed to enter the premises alone. Of the goldsmiths Wenzel and Albrecht Jamnitzer, whose works are still held in the highest esteem, Neudörfer is "afraid to say too much because they are his dear friends," but the best piece they have executed, he considers, is bringing their father and mother from Vienna to be under their care and support. He seems to think some apology necessary for introducing Hanns Sachs, the shoemaker, among the worthies of his town, but he recognises him, nevertheless, as "a true German poet, well read and practised in Holy Writ." Hanns Sebald, and Barthel Beham, Georg Penz, Hans Springinklee, Dürer's pupils, and other Nürnberg masters, among whom we find Jacob Walch, make up the number of biographies, seventy-nine in all, which the industrious writing-masters spent a week in compiling. These were afterwards added to by Andreas Gulden, who wrote a continuation of Neudörfer's *Nachrichten* in the seventeenth century, including a notice of Neudörfer himself; but this continuation is not nearly so interesting as the earlier work.

The value of the present edition is immensely increased by Dr. Lochner's copious analytical notes, which contain the carefully-sifted results of all the latest researches into the art-history of Nürnberg. The notes to the biography of Veit Stoss, for instance, occupy thirty pages, while the biography itself is only half a page in length. Dr. Lochner is, of course, well fitted by his official position to undertake such a task, and has evidently spared no trouble in its performance.

Neudörfer's *Nachrichten*, in their revised modern garb, now form an excellent companion volume to Dr. Thausing's edition of Dürer's letters, journal, &c., published a short time ago in the same series.

MARY M. HEATON.

NOTES AND NEWS.

THE very laborious and delicate task of hanging the pictures in the enlarged National Gallery has been so accomplished as to elicit general approbation. Nothing, however, is perfect to the degree of being unimprovable; and we will specify two points (by no means implying that these are the only two) open, in our judgment, to considerable improvement. (1) A large number of the Turners are hung so high as to be simply invisible to a man of ordinary long sight without spectacles, or to a slightly short-sighted man with spectacles;

also, another not small number of Turner's oil-paintings are not hung at all. They figure in the catalogue, not on the walls. (2) The hanging of Haydon's *Lazarus* on a dimly-lighted staircase is a cruelty to the memory and reputation of a great-spirited painter, and a real discredit to the country. It looks as if the very name of High Art were detestable to us: one large picture of that class must go to a staircase, while dozens on dozens of Low Art British pictures, of moderate dimensions, and of no intellectual and next to no executive deservings, jostle one another in the galleries. It happens, too, that Haydon's picture is peculiarly ill-treated, for, according to the position of the staircase, one cannot anywhere get a tolerable view of the supremely fine thing in the work, the head of Lazarus. This painting—in some respects the most important production of the British School that the National Gallery contains—is relegated to the immediate and exclusive company of Cruikshank's *Worship of Bacchus*, an example of pictorial eccentricity which, though assuredly not inferior on certain grounds to various paintings upstairs, must, nevertheless, expect to be placed in an exceptional, and to some extent invidious, position.

We have received from Mr. Samuel Tinsley, the publisher, a large pamphlet or small volume bearing the title of *Art in the Nineteenth Century, with Illustrations from the Royal Academy Exhibition of 1876*. As a justification for its appearance at the end of the season, its author claims for it some value as an independent though "unpretending essay on the subject of Art generally," but when we come to look through it, it is little more than a bald chronicle of the contents of the various rooms in the exhibition of the Royal Academy. There is no general grasp of the tendencies of modern art, and no worthy elucidation of the work of a particular master. One of these things we hold a book must have, if it claims to concern itself with modern art in any larger way than that of the art-reporter with his cataloguing and commentary. The author of this book would be justified in not deeming it flattering did we tell him that his collected comments take rank with those of the reporter. But we cannot even tell him this. Reports, published at the proper time, are not without a certain fulness. We see little in the production before us, though the author undoubtedly has views of his own, and sets them forth with boldness. Nor does he always go wrong, for he condemns the Pre-Raphaelites, and admires Lady Dudley. He even says so in a poem.

SOME of the Norwich admirers and students of the great local landscape-painter, Cotman, have been accustomed to doubt the accuracy of the statement of the Messrs. Redgrave that Cotman died in 1842. They have believed him to have died in 1843, the year in which the prints forming his collection were sold at Christie's Auction Rooms. The matter has now been set at rest. The Redgraves' *Dictionary* does not mention the place of his interment, but recent inspection of the parish books of the parish church of Marylebone shows him to have died indeed in 1842, and to have been buried in the St. John's Wood Cemetery—the graveyard behind St. John's Wood Chapel, which was then almost in the country. The entry in the register at the mother church of Marylebone is to the effect that John Sell Cotman, of Hunter Street, Brunswick Square, was buried by the Rev. Thomas Wharton, M.A., on July 30, 1842, aged sixty years. The sale of his prints—the date of which, together with some circumstances only known locally, has misled his Norwich students—seems, on inspection of the priced catalogue at Messrs. Christie's, to have been an unimportant affair. The sale included none of his own etchings, either of Norfolk or Normandy. It comprised one hundred and forty lots, often many prints in a lot, but the whole went for less than thirty pounds—hardly a fruitful day's work for the eminent auctioneers of art.

By the death of Mr. John Frederick Lewis, R.A., contemporary art loses one of its most respected and competent professors. His loss to the body of which he was an honoured member was already in some sense anticipated, for, although Mr. Lewis was represented in the last exhibition at Burlington House, he had retired from the list of acting Academicians some weeks before his death, and his place was already filled by election. He was a prominent example of a considerable body of English artists of the present time, who have risen to distinction without the help or patronage of the Royal Academy. Although well advanced in years, he was comparatively young in Academic rank, having been elected Associate so recently as 1859, and not attaining to full honours until several years later. But long before his talent had been recognised by the National Institution it was well known to, and appreciated by, the art public, and so early as the year 1855 he had been elected President of the Society of Painters in Water-Colours. It is, perhaps, by the skill of his practice in water-colour that Mr. Lewis will be best remembered, and the technical mastery which he developed in this branch of his art is generally characteristic of the nature of his talent. His fame, indeed, rests less upon any intellectual force of invention than upon a highly-trained executive power very rare among English artists, and still more rarely combined, as in his case, with a close and courageous dependence upon nature. The twofold possession of manipulative skill and keen observation gave always a distinct interest to his work even when it was least supported by higher qualities of invention; and this interest, as might be expected, attached more particularly to his experiments in regard to colour, where the results were nearly always remarkable, if not always beautiful. As bearing upon the question of Mr. Lewis's technical proficiency, it is not unprofitable to observe the course of his early studies. The son of an engraver, he began his own career with the study of engraving; and perhaps no work from his hand is better deserving of attention than the series of etched studies of animal life published when the artist was only twenty years old. These plates are highly remarkable, not merely for their fidelity in the rendering of brute character, but still more as refined and powerful essays in a branch of art that has since been successfully revived. From them we may learn that Lewis, before his entry on the practice of a painter, was already a skilled draughtsman, learned in the laws of light and shade. These etchings, with their careful selection of line and their refined feeling for inanimate nature, create an impression of the artist's powers which is scarcely sustained by the next publication upon which he ventured, consisting of a series of lithograph drawings illustrating the manners and costume of Spain. This volume was published in 1834, and three years later the artist again betook himself to travel, remaining out of England for a period of thirteen years. During this time he visited Italy, Greece, Turkey, and Egypt, and, returning in 1851, exhibited in the following year the water-colour entitled *The Harem*, succeeded by numerous other drawings of Oriental and Southern life. In recent years his exhibited works have been numerous, and have been chiefly devoted to the interpretation of Eastern scenes. Of all details of architecture and costume he has ever been a careful and laborious student, and he has interpreted with the utmost skill and minuteness the brilliant effects of light and colour which the chosen material of his art has offered him.

THE ancient church of S. Francisco at Urbino was re-opened last March. Researches into its history have lately been made by Prof. Borghononi, and an old Gothic chapel beneath the campanile has been carefully restored. On the walls of this chapel, underneath numerous coats of whitewash, a fine fresco has been found representing Christ disputing with the doctors, and figures of SS.

Peter, Paul, and Catherine. Traces of coloured ornamentation have also been found on the outside walls.

In the *Portfolio* this month Mr. P. G. Hamerton, continuing his life of Turner, defines the period of what he describes as Turner's "complete deliverance from topography and his artistic independence of the fact" as beginning with his picture of *Kilchurn* exhibited in 1802. Turner's *Kilchurn Castle* is certainly as unlike the real *Kilchurn*, as given in the sketch by Mr. Hamerton, as it can well be, and, strange to say, the real is far more picturesque than Turner's version or "dream" of it. For instance, in the real there is a keep, and towers and turrets with a grand mass of ivy growing on the side of the ruins towards the lake. All this Turner has completely ignored, and has given instead a massive Norman fortress of severe aspect. It is the same with the mountains and the lake. They both show that even at this early period he regarded not mere accuracy and local truth of character, but had entered already into "that enchanted land that belonged to him and to him only." In "Technical Notes" Mr. H. W. B. Davis, A.R.A., gives some further advice on the construction of pictures that is likely to be extremely interesting and useful to young artists. Mr. Dobson's method is also described.

THE organisation of the Art and Industrial Exhibition at Munich does not appear to have been very efficient. The official catalogue, for instance, was not ready until nearly a month after the opening of the exhibition, and even then it was found to be very defective, for, although the title-page mentions "old and modern German masters," it is really only the modern schools that are included in it. Other important omissions also occur which it is difficult to excuse, considering the long delay in its publication. According to the numbers given, 494 German painters, 129 sculptors, and 101 architects have contributed—not by any means a large number, considering the important character of the exhibition and the claims it put forth to more than ordinary excellence. It certainly promised well, but from all we can hear its achievement has fallen far below its aspirations.

THE first Grand Prix de Rome for painting has been awarded to M. Wincker, and the second to M. Dagnan, both pupils of Gérôme. In sculpture MM. Lanson and Boucher have gained the two prizes.

COUNT FRANZ POCCHI, a distinguished poet, musician, and artist who, under three monarchs, held high office at the Court of Bavaria, died a short time ago at Munich. Pocchi is chiefly known in England as the author and illustrator of a number of charming tales and verses for children, but in Germany his musical talent was almost as much appreciated as his poetic and artistic powers. He was the composer of an opera and many popular melodies, and delighted in setting to music and illustrating old national songs. His dragons, giants, dwarfs, elves, and other creatures of Wonderland, are especially delightful, and really form what he entitles one of his books, a "Lustige Gesellschaft." Pocchi has published two or three dramas, and in 1851 edited a translation of Joubert's works, but in general he eschewed all tedious and important undertakings, and devoted the leisure that his position at Court afforded him to the cultivation and enjoyment of his threefold talent for literature, art, and music. Raczynski says of him, in his *History of Art*, "that in some respects he was allied to Neureuther and Schwind, but that his art was entirely original, and received no bias from their influence." He was sixty-nine years of age at the time of his death.

THE STAGE.

"BLEAK HOUSE" UPON THE STAGE.

ON Saturday we witnessed at the Globe another version of *Bleak House*: different from that of Mr. Burnett, chiefly by reason of its being more obscure. Somehow Mr. Burnett, in the version made popular by Miss Jennie Lee, did manage to unfold a more or less connected story. It was not absolutely necessary to have every chapter of *Bleak House* at one's fingers' ends as one saw it. With Mr. Lander's it is—if one desires to have anything like a fair appreciation of the significance of the characters and of their relation each to the other. Otherwise the piece is a mere collection of scenes sensational or comic, some of which tell on a London gallery in virtue of their exaggeration and of the complete incapacity of the playgoer to understand the difference between a drama and an "entertainment." This version of *Bleak House* is without unity or sequence; and if a playgoer of average intelligence can listen to and watch a part of it without entire distaste, that is chiefly because of the great writer's qualities, which it has not been possible wholly to banish from any version of the work.

We do not at all share the opinion of an influential contemporary that *Bleak House*, though a great novel, must necessarily make a bad play. It has made a popular play already, through the realistic pathos of the author in "Jo," well interpreted by the lady whose name is associated with that success. Thoroughly effective comic elements are to be found in the relations of the law-stationer with his wife and with Chadband. These, though fairly brought out in the last version, have never had at the hands of the actors quite the treatment that they deserve. Then there is the group at Chesney Wold: Sir Leicester and Lady Dedlock and Mr. Tulkinghorn, who certainly have not fared better. The novelist's own conception of that group is a little forced. Exception may be taken to the immense and mysterious reserve maintained between husband and wife, and still greater exception to the calm yet bitter determination of the family lawyer to bring down Lady Dedlock from her high place, by the exposure of secrets with which he has nothing to do. But, whatever exception may be taken on the score of improbability, there is no question but that Dickens in this group did so marshal his figures as to impress the imagination of reader and audience. The reserved and proud man, to whom at last his disgrace is to be disclosed; the silent and stately woman, with her two lives of Past and Present; the haunting figure of the old lawyer, her enemy, secret in his arrivals, secret in his departures; and the prolonged hush in which these figures stand, while reader and audience hold their breath in waiting for the bursting of the social storm—all that is faulty, if you will, in one way or another, but it is dramatic and effective: it contains the elements of a great stage success, and to get a great stage success it requires only deliberate and patient treatment from skilled actors who believe in it. Till that is afforded it, in some version the adapter of which shall recognise in this Dedlock group the central and chief interest of the story, as Dickens did himself, it is premature to declare that *Bleak House* must make a poor drama.

It may be that the character of "Jo"—which thus far has been found the most successful—is in some respects the most dramatic in the novel. The high lights and shades are certainly his; but he is well-nigh isolated; he is at most an instrument; his is not the story which we chiefly care about: he can but do his share, and it is not a great one, in the development of that story. In the first satisfactory version of the novel, Jo would resume his natural proportions. He would again be little but an effective episode.

It is curious, nevertheless, to see how Dickens's own sympathy, and his knowledge to boot that he would have the public sympathy, led him to round

and to complete this character of "Jo;" while his immense, and at that time already almost instinctive, deference to the taste of the large middle-class, for which he chiefly wrote, led him to deprive this central character of Lady Dedlock of much that in bolder hands might have enriched it. The very little we are told about the man her lover, whose last days were spent as a law-writer in a garret by Chancery Lane, gives, of course, an air of interesting mystery to this part of the story. Our curiosity is stimulated, but not gratified. It is a part of Dickens's art no doubt that this should be. That is to say, having to be reticent he would make reticence effective. But there is hardly any other important novelist, except the novelist of what we call "Society," who would have shrunk, as Dickens did shrink, from tracing at least in a retrospect something of the course of a love which had, at all events, the interest of passion. There is hardly another great novelist who so persistently declined to treat passion; who shrank back when only on the verge of it. This purely middle-class avoidance of it—an avoidance now timid, now discreet—is one of the marks of Dickens's belonging by habit of mind to a generation more respectable than ours, or less outspoken.

As for the acting of the version of *Bleak House* which they play now at the Globe, little is to be said of it by way of praise. As a whole, it compares unfavourably with the meritorious but imperfect acting of the now better-known version in which Miss Lee has appeared. There are one or two exceptions. The young man of the name of Guppy finds now, perhaps, for the first time in Mr. George Skinner an adequate exponent of his well-meaning and unconscious impudence. He looks and bears himself so like to the intruder on Lady Dedlock's solitude that he could afford to discard the one or two exit-speeches with which he appears to have been provided on the assumption that Dickens's humour needed additions. Of course the effect of all his bearing is very much lost when he is set against a Lady Dedlock who has none of the pride and distance which belong to her in the novel. And at the Globe this is the case. Sir Leicester, too, is represented by an actor who gives no importance to the part, and Tulkinghorn's silence is without the authority of knowledge and accepted position. One character, that of Hortense, the revengeful maid, appears much overdone. In a moment, before the audience is at all aware that she has any serious cause of quarrel with Mr. Tulkinghorn, she bursts out into tones and gestures of melodrama necessitated only at the time by the conventions of the suburban stage. The unsuitableness and the inartistic surprise of this, as of the shadowiness of most of the other characters—those especially of the group of the Dedlocks—may be in part occasioned by the employment of actors who, to speak of them in measured terms, are not of the first order; but these various faults are mainly caused, we suspect, by the untimely discovery that Jo, the crossing-sweeper, could be so played as to be the leading *dramatis persona*. Miss Lee so played him. Her success is answerable for the effacing, now, of much that should have been retained and made effective. At present, at the Globe, the one part to which the rest are sacrificed is acted by a lady who does not seem to think of any other course than that of reproducing Miss Lee as far as possible. Her imitation is excellent, and may rank in merit with the frank burlesque of popular actors attempted lately at the Strand by Mr. Terry and Miss Claude, and often a strong point in the programme of Mr. Toole. As one watches the scene now at the Globe, with the patient, laborious, really quite clever reproduction of the last sensation of the London stage, one wonders when the song and "breakdown" will be coming, that the joke may reveal itself. But song and "breakdown" do not come; and it is all serious.

FREDERICK WEDMORE.

THIS evening at the Gaiety there is a change of programme, Mr. Byron's new comic piece, *A Bull by the Horns*, being the chief play of the evening. It will be followed by a new burlesque, *Little Don César de Bazan*.

THE season at Drury Lane will begin on September 23, when Mr. Barry Sullivan will appear in tragedy. The *Observer* announces the engagement at the same theatre of Mrs. Hermann Vezin, an actress of well-tried powers, and one not often seen on the London stage.

A Race for a Wife, the comedieta played at the Adelphi on Saturday before *Arrah-na-Pogue*, has little novelty in its theme, and no especial skill in its treatment.

MISS NEILSON has engagements for the early autumn in some of the large English provincial towns.

WHEN Mr. Buckstone returns to the Haymarket Theatre in October, he will probably appear in the *Rivals*, one of the pieces in which he impersonates a leading character with success. We may perhaps venture to hope that the Haymarket Theatre will not again court triumphs in melodrama or tragedy, which it has lately rather striven for than attained, and for which its associations and traditions little fit it.

MISS ADA CAVENDISH is going as usual upon a considerable autumn tour.

THE next occupant of the stage of the St. James's Theatre will probably be Mrs. John Wood, who only left it, it will be remembered, in June, to make way for the admirable interpreters of the *Danicheff*.

THE determination of the Duke of Meiningen, which we announced in our last, not to send his theatrical company to London next year, deprives London probably for an indefinite time of the chance of seeing any German acting either in the German national or the Shaksperian drama. We have been very desirous of seeing the Duke's company here, partly because it would in all likelihood have presented us with a perfection of *ensemble* such as only the Théâtre Français and exceptional performances at the Odéon and the Gymnase can attain. Of "stars" the Duke's company contains, it is allowed, but a scant supply; but the star system has fortunately taken less hold thus far of the French and German theatres than of the English. But if we are not next year to have the Duke's company, is there after all no capitalist or speculator, be he English or German, who will add for a while a German theatre to the attractions and advantages of the town? The commercial conditions under which an average German company, not important in numbers, but containing good actors, might come over here, would be entirely different from those of the singularly complete and numerous company of the Duke of Meiningen. The Duke of Meiningen or his business-manager would have to look for large receipts, which it is quite possible the frugality of the German population in London and the indifference of the wealthy English might combine to deprive him of. But putting large receipts and exceptional expenses quite aside—not looking at the German theatre at all for the moment as a novel attraction of the West End and of the London season—it must be remembered that there is in London the German population of a large German commercial city. Whatever Leipzig or Bremen or Augsburg can support in the way of a theatre may surely be supported by the German population of Islington and Barnsbury alone. It is very odd that this has not occurred to any shrewd speculator. We give him the benefit of the suggestion, and he in return may give us from an average company, not indeed acting so perfect as we have on some occasions seen from French and Italian celebrities and from our own, but at all events acting that would afford countless opportunities for interesting comparison.

AT least four new pieces have been accepted at the Théâtre Français for the winter season. One of them is *Rome Vaincue*, a tragedy. Another is *L'Ami Fritz*, by MM. Erckmann-Chatrian. Then there is another tragedy; and, lastly, Emile Augier is engaged upon two pieces, one of which, if not both, will see the light during the coming season.

MUSIC.

THE BAYREUTH FESTIVAL.

IT would have been quite practicable for me to send to the ACADEMY a week ago an account of the first, or even of the second, of the four performances which took place in the Wagner theatre. I, however, purposely refrained from doing so, for two reasons. The first, already referred to in my last letter, was that the work ought to be judged as a whole, and not merely from its first two parts; the second, and even a more important one, was that it was quite impossible under the strong musical excitement of the moment to form a really dispassionate opinion. Had I written immediately after leaving the theatre, I should very probably have said something which I might afterwards have wished to modify. I therefore resolved not to write a line till my return to London, so that after an interval of some days I might be able more clearly to record the impressions produced by what is unquestionably the greatest musical event of the present century.

It might perhaps have been expected that nearly a week after the performance the work would seem less impressive than at the time. The very reverse is the case. On my way to Bayreuth I passed through Cologne, and visited the Cathedral. When standing close to the porch, it is impossible not to be struck with the wonderful beauty of the building; but it is only on withdrawing to some distance that one can form an idea of the grandeur of the structure as a whole. Just so it is with Wagner's work. In the theatre itself the attention is arrested by the beauty, the power, or the dramatic appropriateness of the particular part of the music which is being performed; but it is not till afterwards that one is able to grasp the total idea, and to feel how colossal is the genius displayed in the entire conception and execution of this truly stupendous work.

Before entering into any details of the performances, it may be as well to give, as clearly and emphatically as possible, a judgment on the *Ring des Nibelungen* as a whole. I therefore take this opportunity of recording it as my deliberate conviction that it is by far the greatest work in the department of dramatic music that the world has ever seen. On expressing this opinion to a musical friend, I was met by the question, "Then, do you think Wagner a greater composer than Beethoven?" To this I replied, "Certainly not; but otherwise great." As a matter of fact Wagner's music is constructed, as I have attempted to show in a previous article, on so entirely different a plan from Beethoven's that the two belong to totally distinct regions of art; and comparison is no more possible between them than it would be between a sculpture and a painting. Nothing similar to the *Ring des Nibelungen* has ever been produced before; there are therefore no standards by which to measure it; it must be judged by itself, and by the effect it produces in performance; and I repeat in the most unqualified language that I consider it the grandest dramatic music that has ever been produced.

There has been considerable speculation as to what would be the effect of sinking the orchestra, so as to render it invisible. There could, of course, be no doubt that it would largely add to the illusion; but many fears were expressed that the acoustic results would not be satisfactory. These fears have proved groundless. Owing to the excellent construction of the theatre, the orchestra

seemed not only to lose none of its sonorousness, but positively to gain in richness. The brass instruments were wonderfully mellow in tone, and without a trace of that crashing coarseness which often proves annoying to musical ears; while in the most elaborate figures for the strings every note could be heard with the utmost distinctness. A curious point is that the wood sounded much more prominent than usual. Why this should have been so I am unable to say; but, as the result, the balance of the orchestra was different from that to which we are accustomed, and the whole effect was even richer than I had anticipated. The playing of the splendid band, under Herr Richter, was truly marvellous. Not merely were the most difficult passages executed with faultless precision, but for refinement, perfection of phrasing, "go" (if the colloquialism may be allowed, for want of a better word), and, above all, perfect conception of the composer's intentions, such a performance has probably never been heard. From the invisible orchestra poured forth a stream of gorgeous harmony, many of the tone-colours being absolutely new, which at times so riveted the attention as almost to make one forget what was passing on the stage.

Another excellent innovation introduced by Wagner with the view of increasing the illusion is the darkening of the theatre. Previous to the commencement of each act, a fanfare of brass instruments was heard from the orchestra, as a signal to the audience to take their seats. The whole of the gas-lights in the auditorium were then turned down, so that, excepting for the light from the stage, the theatre was in almost total darkness. It was impossible during the greater part of the performance to read a word of the text-book; happily, the pronunciation of most of the actors was so remarkably distinct that for those who were fairly well acquainted with the poem reference to the libretto was unnecessary.

The wonderful beauty of the scenery and of the whole *mise-en-scène* defies description. It was not so much the actual paintings, though these were of very remarkable excellence, having been painted by the brothers Brückner of Coburg, from designs by Josef Hoffmann, Court Painter at Vienna; as mere scenery equally fine views may have been occasionally seen at other theatres. But it may very safely be asserted that never before have any such effects been produced as the storms, the sunrises and sunsets, the gathering and dispersing of clouds, and similar atmospheric phenomena, as have been seen at Bayreuth. It was mentioned in these columns some weeks since that the stage is illuminated by more than 3,000 gas-burners. These are arranged and managed with such consummate skill as to produce at times an illusion which is absolutely perfect. As an instance of this may be mentioned the last act of *Die Walküre*. At the commencement the sky is cloudy and a heavy thunderstorm is raging; as the act proceeds the air clears, and a lovely calm summer sunset follows. The gradual lifting of the clouds and the changes of colour in the sky, the deep-red shading off in the most perfectly natural manner into the gray of twilight, till night falls, the last streak of red disappears, and then at Wotan's command flames spring forth on all sides and surround the sleeping Brünnhilde, were among the most magical effects ever seen on the stage. No less wonderful were the sunrise scenes in *Siegfried* and *Götterdämmerung*. At most theatres it is necessary to "make believe a great deal;" and when I read some time since in a German paper that at Bayreuth one seemed to see not a stage presentation but the actual thing itself, I set down the statement as the friendly exaggeration of an enthusiast. As a matter of fact, however, I found it in the large majority of cases the simple truth. Nothing can be conceived more absolutely natural than the "Nibelheim" scene in the *Rheingold*, the interior of Hunding's house, and the two mountain landscapes in *Die Walküre*, or the scene on the banks of the Rhine in front of Gunther's

palace in the second act of *Götterdämmerung*. No less remarkable was the disposition of the various groups on the stage, in those scenes where such appeared. Wagner is his own stage-manager. I had a long conversation with one of the chorus, who gave me many interesting details as to the minute attention which the composer pays to even the apparently least important points. The result of this extreme care is that in all the groupings, all the motions, even of the supers, nothing was to be seen at all conventional; everything was perfectly natural. Such an *ensemble* has probably never been obtained before.

Of the four parts of which the whole work consists, the *Rheingold* was not only the least interesting, but, as I had anticipated, the most fatiguing to listen to. When I say "the least interesting," I am only speaking relatively. In itself the music is remarkably fine; but Wagner, with rare skill, has made the entire series of works, so to speak, one long *crescendo*; each surpasses its predecessor. The fatigue arose from the necessity of sitting for two hours and a half listening to music requiring close attention in a heated theatre when the temperature in the open air averaged above 100° Fahr. in the shade. Hence, by the time the last, and finest, scene of this "Vorabend" was reached, I was so exhausted as to be quite unable to enjoy it as I most certainly should have done had I come to it fresh. None but a veritable musical "glutton" can take in so much music at once without a moment's breathing-time. In the *Rheingold* the gem of the performance was the Loge of Herr Vogl. His conception of the fiendish sarcasm of the fire-god was remarkable, and his enunciation of the text so distinct that one scarcely lost a word. At the close of his narrative in the second scene about "Weibes Wonne und Werth" an involuntary burst of applause, which was immediately suppressed, broke forth in the theatre. Hardly less fine was the Alberich of Herr Hill—perhaps the most difficult and thankless part of the whole work. Herr Betz, reputed the greatest German baritone, the possessor of a magnificent voice, and a most excellent style, sang the music of Wotan admirably; his acting struck me as almost too reserved; but probably it was his intention to present the god as extremely dignified, and not subject to ordinary human passions. To Herr Schlosser, whose Mime was a wonderful piece of character-acting, I shall refer again in speaking of *Siegfried*. The three Rhine-daughters were most excellent, as also were the giants Fasolt (Eilers), and Fafner (Reichenberg); while Frau Jaide, in the small part of Erda, deserves special mention for the declamatory power with which she delivered the few lines allotted to her.

One of the most remarkable points that struck me in the whole performance of the *Rheingold* was the truly wonderful tact which Wagner has shown in the distribution of his rôles. Every performer, without exception, had a part which exactly suited his voice and his style of acting; hence, to a large extent, the rare excellence of the *ensemble*. Another thing that should be mentioned is that, as I had expected, some of the most effective parts of the music were precisely those which would be the least interesting apart from the stage. This remark applies more especially to the third ("Nibelheim") scene.

In the *Walküre* both musical and dramatic interest is far greater than in the *Rheingold*. This is the portion of the work which could best be performed, and would most readily be appreciated, apart from the others. It is at present contemplated to produce it both at Berlin and Vienna. The heavenly beauty of the music, and the ideal perfection of the whole performance, produced such an effect as I never before experienced from any opera. Herr Niemann, the Siegmund, perhaps the greatest of German tenors, surpassed himself. He has been called "the Wagner singer *par excellence*;" and though he is no longer a young man, and his voice has lost somewhat of

its youthful freshness, he is still a most consummate artist. No finer acting than his in the whole of the first act can be imagined, and he was most admirably seconded by Fr. Schefzky as Sieglinde. No less impressive was he in the second act, especially in his great scene with Brünnhilde. As to the performance of the last-named part by Frau Materna, I might exhaust the whole vocabulary of superlatives without over-praising it. Frau Materna has a voice which in power and volume, as well as in quality, much resembles that of Mdle. Titiens; and, in addition to this, she is indisputably one of the very greatest living tragic actresses. I shall not attempt to describe her impersonation, because no description would do it justice or convey the least idea of it to those who have not seen it. It was throughout perfection itself. The long dialogue in the second act between Brünnhilde and Wotan must, however, be specially named, because this is one of those portions of the music which are most difficult to appreciate apart from the stage, and which most imperatively require the highest order of acting and singing. When the *Walküre* was first produced at Munich in 1870, with only second-rate performers, this scene was found very wearisome; on the present occasion, when given by Frau Materna and Betz, it proved to be one of the most impressive parts of the music. The great scene of the mustering of the Walküren (act iii.) was most wonderfully rendered both by orchestra and soloists. Such splendid part-singing, such faultless perfection of intonation in music of extraordinary complexity and difficulty, and such a volume of tone from only eight voices, I never heard in my life. It was in this scene that almost the solitary instance of an unsuccessful stage-effect was noticeable. The ride of the Walküren through the air on horseback, represented by magic-lantern slides, was very unreal, and for the moment sadly destroyed the illusion. The final and most touching scene between Brünnhilde and Wotan, concluding with the farewell of the latter, is the crown of the whole work—a veritable triumph of musico-dramatic art. In this scene Betz was most magnificent, acting as well as singing with a power which his performance in the *Rheingold* had hardly led me to anticipate.

I was not much surprised on the following morning to see a notice posted about the town that owing to unforeseen circumstances the performance of *Siegfried* would be postponed to the following day; nor was this to be regretted, as the mental strain of listening night after night to such music was considerable. I learned that the reason of the postponement was the hoarseness of Betz, who after his exertions on the two first evenings needed a day's rest. The principal singers engaged in these performances must indeed have constitutions of cast-iron to enable them to support the fatigue. There are not to be found in dramatic music three more exacting parts than those of Brünnhilde, Siegfried, and Wotan; and only the greatest care on the part of the performers would enable them to hold out to the end of the third series.

The performance of *Siegfried*, which was given on the Wednesday, was in every respect worthy of those which had preceded. Herr Unger, who performed the title-part, looked the character to perfection. He is a magnificent specimen of a Teuton, standing, I was told, six feet five inches, and of well-proportioned figure. He has also a splendid and very powerful tenor voice, which, however, he used with so little reserve that by the end of the evening he was evidently somewhat "used-up." As an actor he is very fair, but by no means one of the best; still, all things considered, it would have been difficult for Wagner to find a better representative of the youthful hero. The great feature of the performance was the Mime of Herr Schlosser, one of the most highly finished cabinet-pictures that can be imagined. Always perfectly natural, highly comic, yet never

degenerating into farce, the impersonation was one which will never be forgotten by those who witnessed it. Especially striking was the scene in the second act in which Mime, in spite of himself, reveals his real intentions to Siegfried. Here the actor's task is of great difficulty, because his actions and his words must directly contradict one another. Herr Schlosser's delivery, in the most affectionate manner, of the words "Ich will dir Kind nur den Kopf abhau'n," was perfect, and excited a burst of laughter through the house. Among other noteworthy points of *Siegfried* must be named the scene of the forging of the sword Nothung, which forms the finale of the first act, which was most wonderfully put on the stage, and in which the intensely realistic music contributed not a little to heighten the general effect. Most exquisite, also, is the music of the "Waldeleben" in the second act, in which the voices of nature and the sounds of the forest are depicted in a manner worthy of Beethoven's "Pastoral" symphony, to which the music is akin in feeling, and equal in power, while free from the slightest tinge of plagiarism. The final scene of the awaking of Brünnhilde is again an inspiration of the highest genius. Here Frau Materna was unapproachable; and Herr Unger appeared to catch some of his companion's fire, and to act with more freedom and spirit than in the earlier part of the work.

In a previous article I have expressed an opinion that the *Götterdämmerung* is the finest of the four parts of which the *Ring des Nibelungen* consists. This opinion was fully confirmed by the performance. There is, however, one drawback to the perfect enjoyment of this drama; the first act, which, with the introduction, plays two hours, is decidedly too long. It is, as in the *Rheingold*, hardly possible to sustain the attention during such a period with music which makes so great demands upon the hearer. Hence, though the introductory scene with the three Norns (admirably sung and acted by Frau Johanna Wagner, Fr. Schefzky, and Frau Sadler-Grün) is most impressive, and the following farewell between Brünnhilde and Siegfried of wonderful beauty, we become wearied before the close of the act, and the powerful scene near the end between Brünnhilde and Waltraute failed to produce the effect which it should have done. In this work, again, every part was most adequately filled, the Gunther of Herr Gura, the Hagen of Herr Siehr, and the Guttrune of Fr. Weckerlin being equally worthy of praise. The second act is even finer than the first; but here the music mostly occupies a secondary position, and it is the dramatic situation which rivets the attention. Here Frau Materna was indescribably grand. Finer tragic acting than her's in the great scene where she recognises Siegfried and accuses him of perjury cannot be imagined. Nor should the truly astonishing chorus-singing of the "Mannen" in this act pass unnoticed. No such difficult operatic choruses exist as these; and they were sung with a precision and force which were really marvellous. The third act is not only the greatest portion of the work, but the greatest dramatic music that has ever been written. The whole scene with the Rhine-daughters, charmingly sung, in spite of its great difficulty, the death of Siegfried, and the following colossal funeral march, which is in no way inferior to the famous march in the "Eroica" symphony, produced an impression which is indescribable. It would have appeared impossible that this scene should ever be surpassed; yet this seeming miracle has actually been accomplished by Wagner in the finale of the work. Of Brünnhilde's last speech, of the wonderful combination of the music with the final *tableau*, previously described in these columns, the appearance in the sky of the burning Walhalla, with gods and heroes seated in solemn silence in the hall, I forbear to speak, simply because no words can give even a faint idea of the enormous effect produced. Again, however, I must refer to

the grand singing and acting of Frau Materna, who, in spite of her previous arduous exertions, seemed to show no trace of weariness, but sang to the last bar with a force and dramatic truth of expression which were unsurpassable. It was the universal opinion of those with whom I conversed at Bayreuth that it is in the highest degree improbable that any such renderings of the work as those now taking place will ever be witnessed again. It is very certain that nothing at all approaching them in perfection has ever been seen before. The highest anticipations I had previously formed as to the work and its rendering were certainly not only realised but very far exceeded.

It still remains to discuss the general question, Has Wagner in the *Ring des Nibelungen* justified his art-theories or not? and, if he has, how far, and in what way, is the work likely to exert an influence on the future of dramatic music? The former part of this question must, I think, be certainly answered in the affirmative. It is not necessary to go so far as to say that this is the *only* system on which a good opera can be written; what the composer has proved beyond a doubt is, that by the combination of all the arts upon an equal footing, a total effect can be produced which is unattainable in any other way. Take, for instance, the forging scene in *Siegfried*, or the last half of the second act of *Götterdämmerung*. In both these, the music would be, it is hardly too much to say, entirely ineffective in the concert-room; but in combination with magnificent poetry, fine acting, and a splendid *mise-en-scène*, it makes the greatest impression. In order to do so, however, it is needful that each factor shall be of equal excellence; and this is so rarely attainable that it may be doubted whether many composers will be tempted to imitate the form of the present work, at least to its full extent. A second-rate performance of the *Ring* would be unendurable—probably ludicrous. Nevertheless, the reforms which Wagner has introduced are too important not to exert a great, though chiefly indirect, influence on operatic music in the future. He has given greatly-increased weight to the dramatic, as distinguished from the purely musical; by doing away with all mere opportunities for display, he has aimed a death-blow at the tyranny of the vocalist, for which all true lovers of art cannot be too thankful to him; he has taught the singers that in self-sacrifice to their art lies their truest greatness; and the greatest performers of Germany have, to their honour, shown us that they have learnt the lesson, and by abasing themselves have been the more highly exalted. It was most gratifying to see in the theatre a notice from the artists requesting that they might not be called before the curtain, as they wished to sink themselves in the work. Whether other composers will adopt Wagner's system of "Leitmotive" or employ his alliterative verse is a secondary question altogether; that the connexion between the music and the drama must hereafter be much closer than it has mostly been in the past can hardly be doubted. This will be one effect of the production of Wagner's great work; let us hope that the downfall of that accursed "star system" which is the bane of music in this country may also follow. With a few honourable exceptions, our singers think far more of themselves than of their art; would that they would follow the noble example set by those truly great artists who have contributed so largely to the success of the *Ring des Nibelungen*!

EBENEZER PROUT.

THE Birmingham Musical Festival commences next Tuesday, the 29th inst., and will be continued till Friday, September 1. The arrangements for the various concerts are as follows:—Tuesday morning, *Elijah*; Tuesday evening, F. H. Cowen's new cantata, *The Corsair*, and miscellaneous selec-

tion; Wednesday morning, Prof. Macfarren's new oratorio *The Resurrection*; Wednesday evening, Gade's new cantata, *Zion*, and miscellaneous selection; Thursday morning, *Messiah*; Thursday evening, miscellaneous concert (Gade's *Crusaders*, &c.); Friday morning, Spohr's *Last Judgment*, Wagner's *Holy Supper* ("Liebesmahl der Apostel") and Beethoven's Mass in C; Friday evening, *St. Paul*.

We regret to announce the sudden death of a distinguished amateur, Mdlle. Fanny Pelletan, of Paris, at the age of forty-six. Mdlle. Pelletan was engaged in the publication, at her own expense, of the magnificent new edition in score of Gluck's five great operas. Only the *Iphigénie en Aulide* and the *Iphigénie en Tauride* are as yet issued; but the *Alceste* is, we learn, just ready for publication. There appears some reason to hope that M. Camille Saint-Saëns will undertake to continue the edition, which is the only one at all trustworthy, or in any degree worthy of the music; it would be a thousand pities were it to be left incomplete.

MR. CARL ROSA issues an attractive programme for the approaching English-opera season, which will commence on Monday, September 11. The opening work will be Cherubini's *Water-Carrier*, the production of which, last season, was so heartily welcomed in musical circles. Sir J. Benedict's *Lily of Killarney* will be performed with alterations and additions specially written for this company by the composer. Among the promised novelties may be mentioned *Joconde*, by Nicolo Isouard; *Giralda*, by Adolphe Adam (both for the first time in England); a new opera entitled *Pauline*, composed especially for this company by F. H. Cowen; Beethoven's *Fidelio* (as originally composed—without recitatives); and, last not least, Wagner's *Flying Dutchman*, for the first time in English. The engagements are announced of Mdlle. Ida Corani (her first appearance with this company), Miss Cora Stuart, Miss Giulia Warwick, &c.; Messrs. Santley, Henry Nordblom, Aynsley Cook, Celli, &c.

THE reception given to Mdlle. Christine Nilsson by her fellow-countrymen, on her return to Sweden after several years' absence, is described as most enthusiastic. All the ships in the harbour of Malmo were decorated with flags, and the shore was thronged with spectators anxious to greet her arrival. A concert was given at Stockholm on August 10 in a church, no concert-room being found large enough for the accommodation of the numerous applicants for admission.

THE *New York World* says that the prospects of the next opera season are, so far, not favourable. Mr. Mapleson having been forced to abandon his idea of giving a series of performances there, owing to the refusal of Mdlle. Tietjens and Mdlle. Trabelli-Bettini to visit America. Of the regular Italian Opera in New York very little is at present known, but, it is understood, a company is being formed for a season of Italian opera at the Academy of Music for one month, from November to December.

MARCHETTI'S *Ruy Blas* will be produced next season at the Grand Opera at Dresden.

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TABLE OF CONTENTS.

	PAGE
FREEMAN'S HISTORY OF THE NORMAN CONQUEST OF ENGLAND, VOL. V., by GEO. F. WARNER	203
HAZLITT'S EDITION OF BRATHWAT'S "BARNABE'S JOURNAL," by E. W. GOSSE	204
WHITE'S HOLIDAYS IN TYROL, by D. W. FRESHFIELD	205
GERMAN HOME-LIFE, by MISS M. BETHAM-EDWARDS	206
CUSSANS' HISTORY OF HERTFORDSHIRE, by COL. J. L. CHESTER	207
THREE RECENT WORKS ON AUSTRALIA, by WILLIAM WICKHAM	208
NEW NOVELS, by F. M. ALLEYNE	210
CURRENT THEOLOGY	210
NOTES AND NEWS	212
OBITUARY	214
NOTES OF TRAVEL	214
FOREIGN REVIEWS OF ENGLISH BOOKS	214
LOCAL EXAMINATIONS IN THEOLOGY	214
THE CASSETT LETTERS AT HATFIELD, II., by JOHN HOSACK	215
LETTER FROM PEKING, by the REV. DR. EDKINS	216
SELECTED BOOKS	216
EVERETT'S ILLUSTRATIONS OF THE "C. G. S." SYSTEM OF UNITS, by PROF. A. W. REINOLD	216
KROHN ON THE PLATONIC STATE, by G. A. SIMCOX	217
SCIENCE NOTES (ASTRONOMY, BOTANY)	218
MEETINGS OF SOCIETIES	220
PARKER'S ARCHAEOLOGY OF ROME, by the REV. C. W. BOASE	220
NEUDÖRFFER'S ACCOUNTS OF THE ARTISTS AND ARTISANS OF NÜRNBERG, by MRS. CHARLES HEATON	221
NOTES AND NEWS	222
"BLEAK HOUSE" UPON THE STAGE, by FREDERICK WEDMORE	223
STAGE NOTES	224
THE BAYREUTH FESTIVAL, by EBENEZER PROUT	224
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	226

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